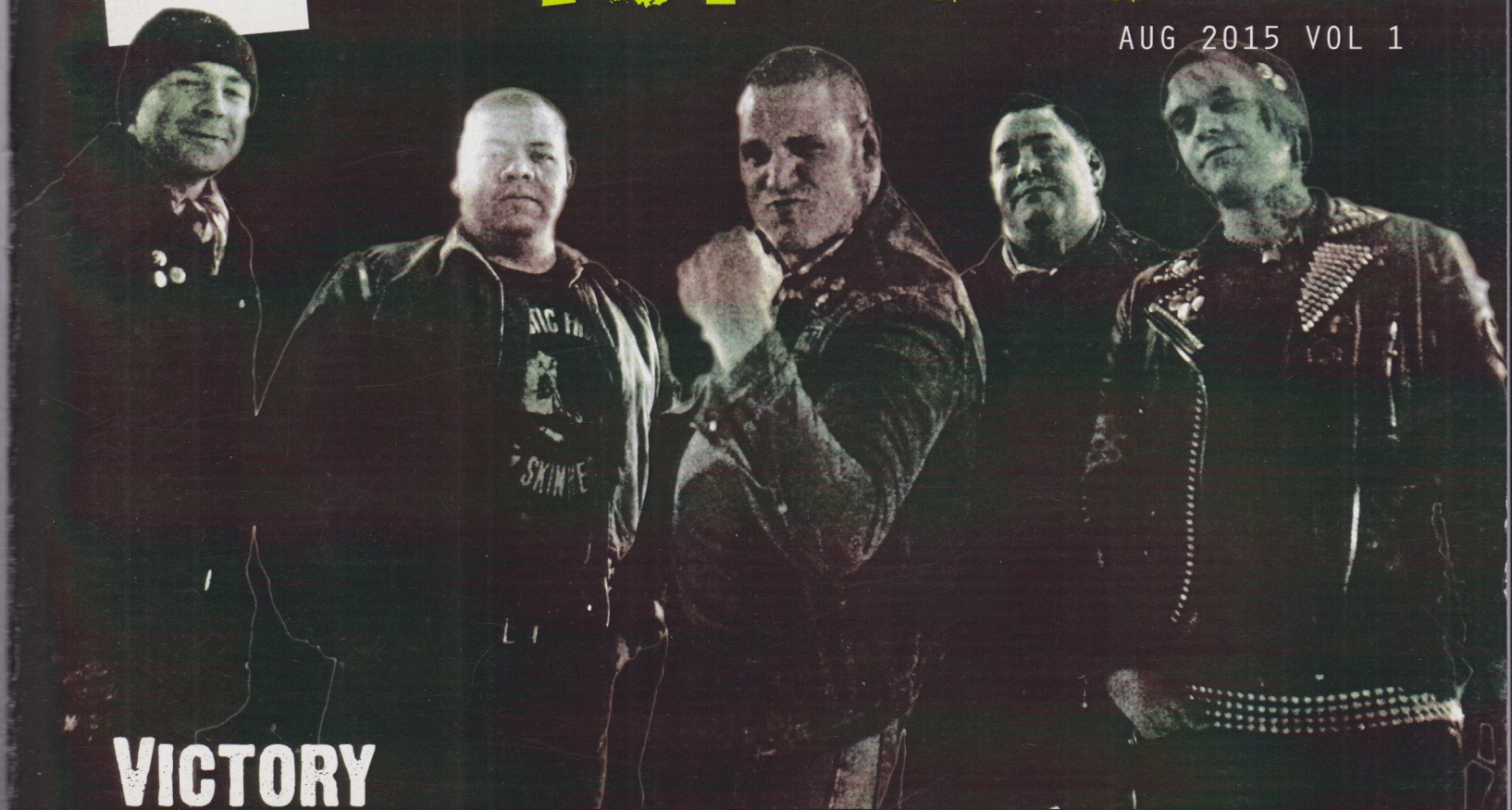


**S**

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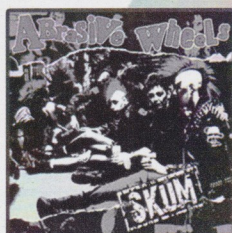
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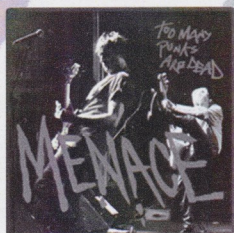


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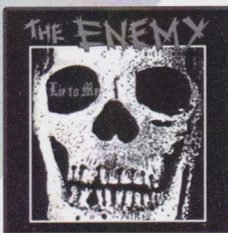
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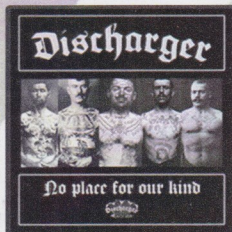
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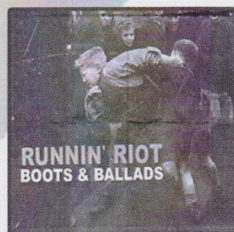
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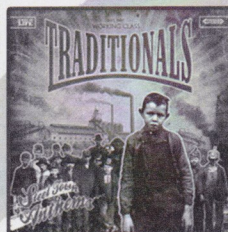
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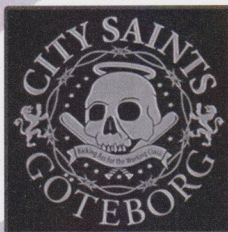
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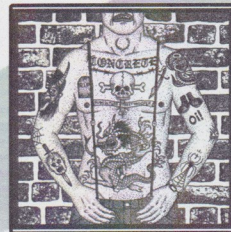
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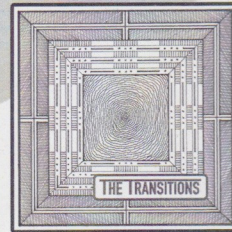
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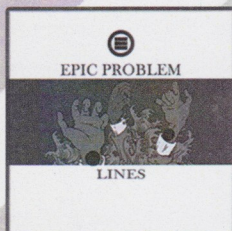
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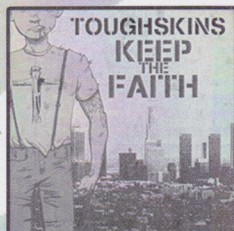
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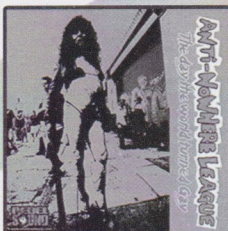
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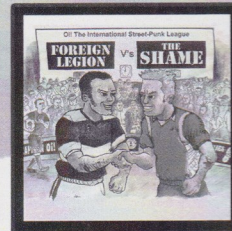
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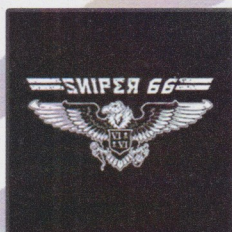
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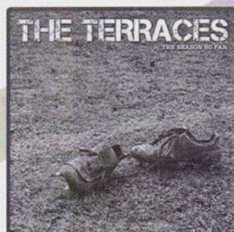
**THE BAD ENGRISH**  
No Passing Trend LP



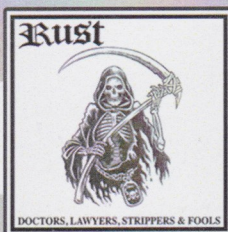
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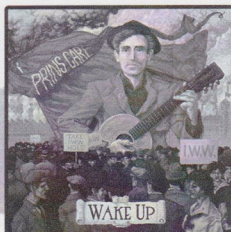
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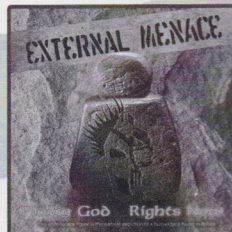
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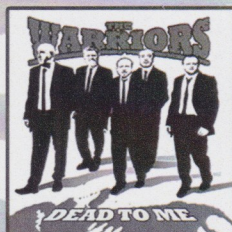
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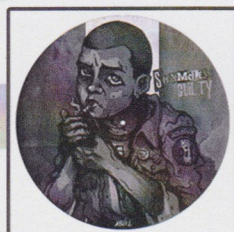
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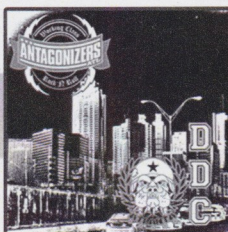
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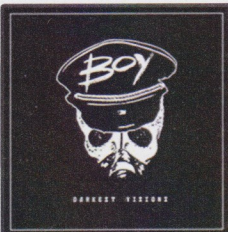
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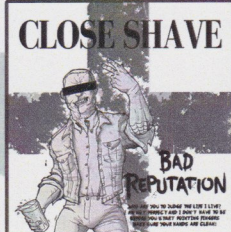
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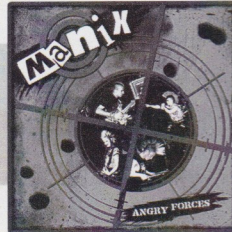
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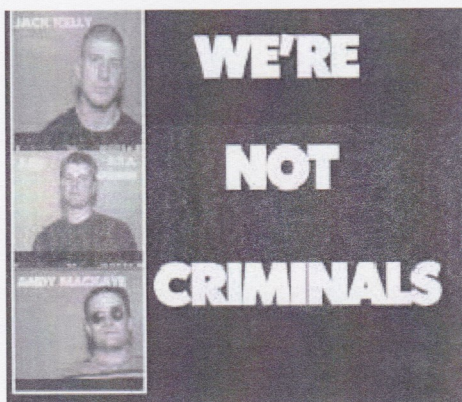
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ART DIRECTOR  
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CONTRIBUTORS  
DITCH  
GRUMPY OI  
SLADEY BYRD  
STARSKY DA PRICK  
ALEX G. DWYER  
JON DOOMHAMMER

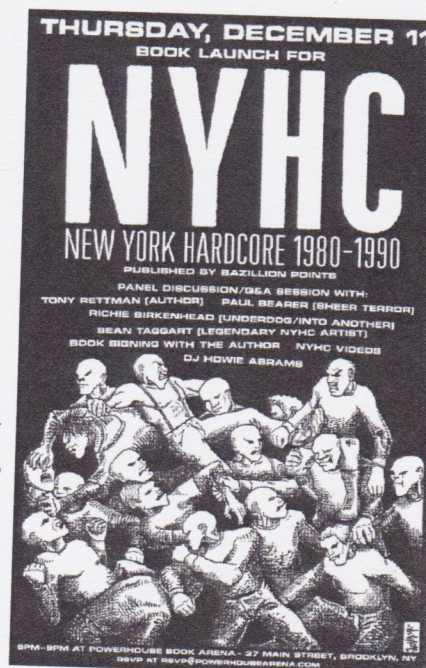
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Labels/Bands: If you would like your release to be reviewed in Smeared In Ink, please email:  
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## LETTER FROM THE EDITOR...

Over a year ago I decided to kill some boredom by starting a zine. I was thinking it would probably be a single, one off project where I talked about being vegan and straight edge, living in Southern California, and the music I had loved since I was a teenager- Oi!, hardcore, and punk rock. Being in my 30's, at this point I'm not really caught up in whether I'm a skinhead or a punk or hardcore - I see more commonality between micro tribes than I was ever willing to acknowledge as a teenager. I'm certainly not concerned about the rules of what's skinhead and what's not, what makes a punk band hardcore or not hardcore, or how many straight edge kids it takes to change a light bulb. All of these subcultures have informed my perspective as a human being and I am grateful to have friends of all different corners of the punk rock funny farm who have helped me feel like I'm not alone in the world.

The first thing that I wanted to do with the zine was interview Mark McKay about the original Stars and Stripes album. It was always a favorite record of mine growing up near Boston and I had never heard the story behind "Shaved For Battle" from anyone directly involved. I also wanted to do record reviews and talk about veganism just to stir the pot. Initially I was going to call the zine "Soy and Oi!" as a lighthearted jab to the classic "Soy Not Oi!" vegan cookbook - I didn't see why I couldn't love both tofu and Oi!. I forgot about the project for a while then got bored and did some more work on the zine but decided I wanted to call it Class In Session instead and put some emphasis on the history of punk rock. That was where I decided to write honestly about the first 3 classic Oi! albums and do an interview with Tony Rettman on his NYHC book.

After a few more months I was reading some old issues of Flipside and decided it was time to finally do a cut and paste layout and make 50 copies of my little hobby zine. That was when my crotchety old pal, Grumpy Oi! gave me a lecture about how a zine should be professional and I wasn't in high school anymore. He told me I should take my work seriously and that there was a void that needed to be filled by a good zine. I told him that I had no real aspirations aside from sharing my bullshit opinions with my friends, but that if he wanted to help out and bring the project to another level, I would be happy to work with him. Despite being old as fuck, ONG does not mess around and if he takes a ball, he drops his walker and runs. Thanks to him the zine has sponsors, more content, a rad chick named Carolyn doing a stellar layout, a flexi disc with a few hundred of the copies, and a much more professional vibe. He is able to think big and do things proper where I would be sitting in my living room with a dried out glue stick and a dull old pair of scissors. If you enjoy reading this, thank him.

-Ditch

---

So here we are, hipsters. The first fucking issue of something that 2 weeks ago today I had no idea I would become an equal partner in. What do you do when you get two dudes together who disagree 80 percent of the time? Well you give them equal editorial super powers and put them on a zine project together. The sheer battle of direction is something only a legendary writer like Bernard Cornwell could epically describe, the blow by blow of battle and bending of independence as it was forged together into a united vision of all things this zine, Is something down right remarkable.

Ever since I dived back into record collecting (round 2, i.e. Midlife Crisis) I have really wanted to put out a flexi disc style zine. Most of the Oi! And Punk zines I ran across in recent years didn't really fill that empty void that zines I loved from the 90's filled. Nothing collectable or special really, just basic band interviews and music reviews. Which is fine, and I read anything I found front to back but that was the problem, I just never went back to it. I had no reason to keep it, I just passed it off to a friend. I really missed the zines like Oink!

So when a buddy from a band on my label (co-own to be precise) Crowd Control Media was talking to me about how he's been working on zine the past year but really hadn't got it all put together I instantly became obsessed with making my flexi-disc zine idea come to life. That conversation was 6 days ago today. Within 6 days we have put together a 40 page zine, sold ample advertising to amazing sponsors, filled in content and fully completed a 3 song flexi disc compilation featuring rare and unreleased Oi! tracks by classic and modern acts. We owe this to the awesome layout powers of my good friend, Alleycat Kier. I'm sure Ditch will agree, Kier you made our vision a quick reality and we appreciate the hard work you have put in to make this happen so quickly.

I hope that everyone likes the direction we are going in, you will get a mixed bag of content and as we grow and expand so will our mixed bag. All things subculture are in our scope and coverage will eventually spread out enough to make every kid who got called a freak feel at home. Not just because I wrote it on this page but because I simply refuse to not meet and attain any goal that I set. Thanks again for picking up this zine and see you fuck twats in two months for issue #2!

-Grumpy Oi!



# SCHOOL'S IN SESSION

## OI! 101: THE FIRST THREE OI! ALBUMS

In years prior to the advent of the internet and a few memoirs from key figures such as Gary Bushell and Stevey Turner, source material on the early days of Oi! was few and far between. A fair amount of mystique has surrounded bands like the 4-Skins, the Last Resort, and The Strike, in large part because information about any of them was very limited and what was available had no real verified accuracy. Particularly in the U.S., information on Oi! music from across the pond was gained through fourth generation dubs of old news broadcasts usually traded through mail. In the 1990's the two part Oi! the Video documentary was released but not all that widely available. Perhaps the most pivotal moments in the foundation of what would become known "Oi! music" came with the release of the original three Oi! compilation albums.

As most freshcuts worth their weight in cheap beer could tell you, the first Oi! compilation released was "Oi! the Album." Prior to the release of this L.P., the term "Oi! music" did not really exist. It was more or less coined by Gary Bushell, who was a fairly prominent U.K. musical journalist. While the music industry and press had generally concluded that punk rock was dead, Bushell saw promise in a younger generation of punk bands in the U.K.. In Bushell's eyes the punk movement's new underground position had not killed its spirit, but rather revitalized its energy. He had regularly covered bands like Sham 69, the Angelic Upstarts, Slaughter and the Dogs, and Menace in Sounds Magazine and as the manager for the Cockney Rejects, he helped to bridge connections between the young Cockney Rejects and more seasoned Sham and the Upstarts. Bushell's concept for "Oi! the Album" was to compile "New Punk" bands as they were then called onto one album. This was of course a pretty good business move in that it promoted the Rejects (a band he was managing) and helped to firmly establish his role as a music journalist.

Sham 69 were notably absent from this album. Sham's front man, Jimmy Pursey maintained some connection to "New Punk" through promoting some of the bands and producing early records by the Cockney Rejects and Angelic Upstarts, but at the same time was attempting to distance himself from the soccer hooligan element. "Oi! the Album" was released in 1980 and by that time Sham 69 had already dealt with severe problems of gig violence and the far right wing infiltration of the skinhead/soccer hooligan scene. Revisionist history would imply that the rise of Skrewdriver as a White Power band and the birth of Rock Against Communism was the introduction of far right politics to the skinhead movement, but issues with Sham 69 becoming at odds with their own fan base over politics predated Skrewdriver's rebirth as a White Power band by several years.

The Cockney Rejects in contrast were loud and proud in proclaiming their associations with West Ham soccer, the I.C.F. firm, and the bootboy revival. In almost every way possible they were the poster group for what would become Oi! music. Gary Bushell pretty much took the term "Oi!" out of the Cockney Rejects song "Oi Oi Oi," which also was the opening song to the L.P. Otherwise "Oi" was just a Cockney variation of the word, "Hey." The 4-Skins and Barney and the Rubbles were both also born out of the Cockney Rejects traveling road crew. Aside from the Upstarts, Slaughter and the Dogs, and Cocksparrer, who all predated the Rejects, the bulk of the rest of the album was filled out by the absurd Peter and the Test Tube Babies/Max Splodge, and various side projects of the Cockney Rejects. To call the Postmen a band is a bit of stretch, but this wind up noise project was fronted by Rejects singer, Jeff "Stinky" Turner. The Terrible Twins, who contributed the stellar "Generation Of Scars," were a one off studio side project between Micky Turner of the Rejects and one or more members of The Kidz Next Door, a band who were fronted by Jimmy Pursey's younger brother and frequently tagged along as support for the Rejects when they played out of town. Although in hindsight the Exploited's inclusion on the record seems a bit strange, they caught an early break opening for the Rejects in their own hometown. Fittingly the menacing looking figure on the cover of the album telling you too fuck off with a not so subtle gesture is Stinky Turner himself.

"Oi! the Album" cemented a connection between a small group of bands who came from similar musical lineages and somewhat similar musical styles. The singalong choruses were of course similar to soccer chants, but also echoed sensibilities from glam bands like Slade and the Sweet. The connections between Slade and skinheads will perhaps be revisited some other time, but most of what seemed to inform the early Oi! bands seemed to be a common denominator of bands who grew up on early glam before hearing the Clash and Sex Pistols and later Sham 69 and Menace. It should be noted though that many of the early Oi! bands fairly quickly wrote off Sham after they distanced themselves from soccer fans.

Following the release of "Oi! the Album," the term "Oi! music" replaced the term "new punk" and the bands who appeared on it grew in popularity. It was not long before new bands with similar sensibilities formed or simply rose to higher prominence. The second Oi! album, "Strength Thru Oi!" was released just a year later. While "Oi! the Album" was released on EMI, "Strength Thru Oi!" was released on Decca- a larger independent label. It did not feature the Cockney Rejects, but did show the 4 Skins, Splodge, and Cocksparrer returning. Most of the new additions to the roster reflected an even rawer and more hard edged sound than the bands on the first Oi! album. The Last Resort were particularly stripped down in 1981, and "Working Class Kids" is probably the hardest song from their catalog. The Strike's contributions- "Gang Warfare" and "Skinhead" were also notable terrace hell raising anthems. Criminal Class and Indecent Exposure were similarly hard skinhead acts. Infa Riot were just as hard, but had more of a punk connection. "Strength" introduced the world to the Toy Dolls, who shared absurdist sensibilities with with Splodge and the Test Tube Babies. Splodge's notable contribution to the record was "We're Pathetique," a punk pop song that borrowed heavily from the Beach Boys and Plastic Bertrand. One of the "it must have made sense at the time" choices that Gary Bushell made for "Strength Thru Oi!" was including a hand full of spoken word pieces from Barney Rubble and the somewhat more noteworthy punk poet, Garry Johnson. Johnson, who had once fronted a failed punk band called the Buzz Kids would become a staple of the Oi! albums after his inclusion on "Strength."

From the get go "Strength Thru Oi!" was destined for media sensationalism. The title was a tongue in cheek play on the term "Stength



Thru Joy," which was coined by the Nazis in the 1930's. It was presumably meant to be an obvious piss take but with the public's perception of Oi! music being closely linked to far right organizations like the National Front and the British Movement, it became easy fodder for the mainstream to feed off of. Matters were made far worse when it was revealed that the skinhead on the cover putting the boot in was Nicky Crane- a fairly infamous National Front figure who was also close to Ian Stuart and Skrewdriver. It has been rumored that Crane had tattoos that were removed from the photo to hide his associations. Mr. Crane much later was outted as gay and eventually died of AIDS in 1993.

Shortly after the release of "Strength Thru Oi!," an infamous incident took place in the city of Southall- a community with a large South Asian population. In the mid to late 1970's had been the scene of heavy National Front activity and two prominent hate crimes. With racial tensions high and associations between skinheads and the NF being magnified in the media, the arrival of hundreds of skinheads to the city for a gig headlined by the 4 Skins and The Last Resort was met with intense hostility from some of the local Asian populations. The order of events is disputed by differing sources, but at some time in the night the venue hosting the gig was bombarded with petrol bombs by hostile Asians either following or preceding some far right skinheads smashing shop windows and spray painting National Front slogans on walls and windows. A riot broke out involving skinheads, local Asians, and police. No band showed any allegiance to the National Front and 4 Skins bassist, Hoxton Tom McCourt was particularly critical of the N.F. and all extreme politics. Still while it would be comforting to completely dismiss the accusations from the media of ties between skinheads of the era and the far right, it would just not be factually accurate. While it seems very likely that the Southall incident was not initially provoked by skinheads, the National Front presence at this gig was indicative of a problem element who were often going unchecked.

Though Southall was probably the most high profile incident involving far right skinheads at an Oi! gig, there were also documented cases of members of the Cockney Rejects and Infa Riot coming to violent clashes where they stood against N.F. and British Movement supporters at their own gigs. For the most part it can be said that the musicians associated with the Oi! movement early on were outspoken against racist politics even if when they attempted to coexist with these elements. The Business, who opened the Southall gig, notably played Rock Against Racism events. The mainstream media's coverage of Southall demonized Oi! music and skinheads and police treatment was viewed as equally unbalanced, leading the 4-Skins to write their scathing follow up single "One Law For Them" on the incident.

The same year that "Strength Thru Oi!" was released and Southall occurred, "Carry On Oi!" also hit record stores. "Carry On" was the third Oi! Album and was loaded with classic hits that would become Oi! standards. It was the first of the albums to include the pop Oi! sounds of The Business with two of their most well loved songs- "Product," and "Suburban Rebels," which featured lyrics from Garry Johnson. Johnson also opened up the album with more spoken word in the form of "United" which was a plea for racial and cross subcultural unity. Following Johnson's poem, the album moved onto "Dambusters" by the 4-Skins playing under the JJ All Stars moniker. This is the first ska song to be featured on any of the Oi! albums and signifies a diversity to "Carry On" which had not been as prevalent on "Strength Thru Oi!" The Partisans and the Ejected represented a punk rock element to compliment the skinhead anthems from The 4 -Skins and Last Resort. While The Partisans were one of the great British punk bands of the 80's they likely would have never been associated with Oi! if not for their inclusion on "Carry On." Blitz and Red Alert also made their first Oi! album appearances here and marked the beginning of yet another phase in Oi!. Blitz were one of the most beloved Oi! bands of all time and paved the way for the class of 1982. They added a level of substance to lyrics that had not been previously heard in Oi! while also upping the ante for musicality. Lastly "Carry On" also introduced Garry Bushell to microphone with his band, The Gonads. There was also some funny pre song banter between the 4-Skins and Gonads on "Dambusters" and "Tuckers Ruckers Ain't No Suckers. The cover was less iconic than the photos on the first two albums but did have a sexy cartoon drawing of a busty babe being caught in a fivesome with a punk and skinhead gang by her yuppie husband. That's definitely cool enough.

"Carry On Oi!" was not the last of the Oi! albums - in fact there are six in all in the series. However just like Star Wars, Indiana Jones, and the Karate Kid, the original trilogy was considerably stronger than anything to come after. "Oi! Oi! That's Yer Lot" did have a very early look at The Oppressed as well Frankie and the Flames and the Blood- not bad at all. Strangely it also had Black Flag- yeah- that Black Flag. Though recommended listening to an extent, "Son Of Oi!" and "Oi! of Sex" lacked the caliber of all of Garry Bushell's earlier compilation albums. The lack of cohesiveness and iconic songs led to the later Oi! albums being overshadowed by more significant compilations of the era.

Since the original Oi! albums were released, there have been countless retrospective compilations. Some of the best introductions to Oi! came in the form of the "Oi! the Chartbusters" series that came out originally in the late 80's on Link Records but was eventually reissued on CD throughout the 90's. In a pre download era these were the perfect starter kits. Still the original Oi! albums were essential game changers that not only promoted Oi! bands, but also helped to mold and create the entire Oi! the subgenre. (U)

#### FURTHER READING:

(U) COCKNEY REJECT JEFF TURNER AND GARRY  
BUSHELL

(U) THE STORY OF OI GARRY JOHNSON

#### VIEWING:

(U) OI! THE VIDEO VOLUMES 1 AND 2

(U) EAST END BABYLON: THE STORY OF THE COCKNEY  
REJECTS

(U) BBC NATIONWIDE DOCUMENTARY WITH THE 4-SKINS

(U) BBC ARENA DOCUMENTARY WITH COMBAT 84

(U) SHAM 69 "TELL US THE TRUTH 1979 DOCUMENTARY



# SOY AND OI!



## Just Cookie Dough is mostly just fucking rad.

Hampton Creek is a Northern California based food company which aims to create plant based replacements for eggs that are cheaper than the real thing and which will be nearly indistinguishable in terms of taste and function. With backing from high profile dudes like Bill Gates, they also potentially have the ability to become an institution that eventually will vastly decrease the demand for eggs in cooking. They would like to get us to a point in our society where there is no incentive for large companies to use eggs at all. That would be pretty good news for chickens.

Hampton Creek's first product to be released on the market was "Just Mayo"- an eggless mayonnaise substitute. Just Mayo tastes pretty great and if you live here in Southern California you have probably even seen it at Target or grocery stores. It's not hard to come by. Hampton Creek gained some publicity when the makers of Hellman's Mayonnaise filed a lawsuit against the company for using the word "Mayo" for a product that they claimed does not fit the functional definition of mayonnaise. The lawsuit was dropped before ever making it to a court room, but in the meantime it drew attention to the company and opened up discussions about the merits of a company like Hampton Creek. While this was all kind of awesome to see and "Just Mayo" is an excellent product, there were already some pretty solid vegan alternatives to mayonnaise on the market. The company's aspirations to put other products on the market is much more exciting to me as a vegan.

More recently the folks at Hampton Creek have done more limited runs of "Just Cookie Dough"- a vegan chocolate chip cookie dough which is absolutely delicious. Not only does it make for awesome baked cookies, but it is safe to eat raw, and may be even better uncooked. Just Cookie Dough can be a little hard to come by, but I have found it in the refrigerated section of my local Whole Foods near other vegan products. Hopefully it will soon be available at other places with more affordable prices and fewer yoga moms (though of course the yoga moms at Whole Foods are not bad eye candy). This seems likely as Hampton Creek as vowed to make their products cheap and accessible to the hoi polloi.

For vegans probably the most exciting and unique product that Hampton Creek keeps promising to release to the public is the "Beyond Eggs" substitute which they say scrambles just like a chicken made egg. Spokesmen for the company have appeared on several T.V. talk shows with this product, using it as a vehicle to promote the company. "Beyond Eggs" were supposed to hit markets last year, but they are still not appearing. If this product is as extraordinary as it is made out to be, it will be epic for vegans and people with egg allergies. However Hampton Creek claims that they are not just aiming at people who already don't eat eggs, but turning the whole industry upside down.

-Ditch

## SIPZ Restaurant, San Diego

-Alex G. Dwyer

Sipz is an awesome spot. They have a lot of Asian-esque choices on their menu, plenty of fake meat options (or tofu if your too much of a hard case to nibble some fake shrimp), and a bunch of vegan pastries for desert. For people who are obsessed with showing off how spicy they like their food Sipz will make most dishes unbelievably hot, so if you're insane then you definitely want to check this place out. There is also a well-rounded beer menu with local San Diego favorites (Stone, Ballast Point, Coronado Brewing Company) along with some Asian beers that probably taste like Coors lite and they probably have wine as well, it definitely looks like the type of place that would. Sipz runs a solid happy hour and daily deals with their beers and appetizers, if you're looking to break edge while eating some exceptional tofu spring rolls then this could be your spot. Sipz is on 30th in North Park, a few blocks from Bar Pink and I've been told there is another location in Claremont, which is probably a few blocks from nothing of interest. The 30th location is cool because a lot of restaurants have "30th on 30th" deals where you can get cheap samplings of stuff on the menu on the 30th of each month. I went to Sipz once on the 30th and nabbed some vegan sushi and a Stone IPA for under ten bucks, which seems like a solid deal.

The main bummers about Sipz is that the menu doesn't clearly mark what food is vegan and having to ask the waiter to sit with you while you figure out what is and what isn't vegan is not a fun way to spend your day. Life is short and you will never get the time you spent trying to decide if the orange "chicken" is vegan or not back. Also the Sipz in North Park is next door to Corepower Yoga, and for some reason that place bums me out. These two downsides aren't enough justification to stay away from Sipz though, even if you don't want to eat there, a four dollar Sculpin during happy hour is way cheaper than you will pay anywhere else in the area. Go to Sipz and get loaded or go and devour the Garlic Delight with fried Tofu. There are way worse things to get into in the area then eating solid grub.



# GRUMPY CORNER

The skinhead scene has changed tremendously since I was a youth. Those long dubbing of a dubbed tape that was a dubbed tape recording sessions have been replaced with a few clicks and a keyboard. This new generation isn't even all that new anymore, am I showing my age? It only takes a few clicks to download a record that some small label put out and never broken even on and jam it on your iPod. Working Class Pride at full scale.

When we pirated music, we worked our asses off. We unwound eaten data strips with #2 pencils and we spent countless hours performing DECK A to DECK B full scale operations to make sure we got a perfect direct copy of whatever tape we were lucky to come across AND.. This is a big AND.. We LEARNED how to appreciate bands. Now-a-days you just give it a quick listen and chuck it into data packet filled cyber space if you don't instantly love it. A quick delete and you're done and moving... NEXT?!

So many bands with so much potential just get left behind thanks to technology. On the other hand the internet allows us to check out bands from regions we would never have access to back in the day. So while the short attention span of today's youth is an absolute abomination, I do appreciate the ability to check out bands that I may have never heard otherwise.

That said the internet has also taking away from is the biggest enjoyment of new music, holding a tangible item in your hand. Feeling its physical form looking for typos and imperfections in the art, reading the lyric sheet, this is all taken away from you when you buy into the 'Download Age'. Which I might add is no different than the CD's we all bought into during the 90's. Look what happened. Yup, it's going to happen again. Unless they invent technology straight out of the Jetsons that lets you download a tangible format into your hands, you're all fucked! So all you digital slaves with your thousands invested in iTunes... I laugh at you! Fool me once (CD's) shame on you, fool me twice (Digital) shame on me. I won't shame myself so suck it you digital delinquents.

Changing subjects...

What the fuck is going on in the Oi! scene? Bands in the 90's that used to stomp Nazis on sight are now flirting with the extreme right. It's like everything has been turned upside down, mixed around and then thrown back out into utter chaos. I'm quite aware that Skinhead has always been somewhat conservative, much more conservative than I am these days, but the line was always firmly drawn in the sand. One too many beach parties blurred the lines I guess.

I do know I'm not the only one who's paying attention to what is going on. Just last month at Midwest Live & Loud 2015, The Fatskins' front man, Mike Oxley, dealt with the subject in a 3-4 minute rant that left no questions unanswered about where he stood. He even concluded with a free invitation to disagree with him as he would be there the rest of the evening. More bands need to make a stand and God bless cities like Chicago and Los Angeles who will still hold it down. I'm not advocating a 'skinhead war', I'm not a giant advocate of violence these days. If anything I'm advocating for people to stop playing word games about where they stand on "Nationalism" and just be honest. After all, isn't that what Oi! and punk is supposed to be about, blunt honesty?

Thanks again to everyone who purchased this first issue of Smeared in Ink, we look forward to bringing you this zine every 2 months, all year round. I really hope you enjoy the varying content... and expect this zine to expand in pages as sponsors and sales allow.

Grumpy Oi!, Out!



## SLADEY'S WORD

Have you ever made a really big drunken mistake? Of course you have! You're reading this zine! Well that was me when I bought my ticket to Midwest Live and Loud. Little did I know till the next morning that it was in Milwaukee, Wisconsin! (Thanks Ian!!) But four months later and one missed plane ride, I finally landed not knowing what to expect. As soon as I checked into the hotel, I was greeted by a bunch of skins. Coming from California where we don't have as rampant of an Oi! scene as one would like, this was the greatest entrance into the best weekend of my life. We won't really talk about the meet and greet since I don't really remember. But let's start with day one.

After the weird taxidermy dogs and catholic shrines I was a tad afraid of what to expect. By the time the first band played I was ready for some action. I was stoked to see three of my all-time favorite bands accompany the stage with some more that I hadn't even known about. I gotta give it to Steel Toe Solution and 45 Adapters for kicking soo much ass!! Let's say I was a tad too stoked for that. If you haven't seen 45 Adapters play you are seriously missing out! Gerrard is one of the best performers I've seen. He didn't even care that we stole his mic. Although, seeing Booze and Glory finish that night off was one of the greatest things ever! Being able to hold up my WEST HAM UNITED scarf and yell out their lyrics was a highlight to my life. My favorite part about day one was all the free beer!! (ayyyye!) What skin doesn't like free beer? But by the time day two came around I was ready to have some more fun! Lemme tell you about how stoked I was to see long standing bands such as Stars and Stripes and Patriot all share the stage together with up and coming bands such as Cycle of Violence and Fear City. Especially seeing Eddie Oakes up there with his little clown buddy! That was one of the highlights of my trip. I'd have to say seeing one of my favorite bands, Razor Blade, play was too amazing along with scoring some rad stuff from them. But onwards to day three, which was the most stoked I could ever be! Lemme tell you! The WHOLE Sunday line up show was sooooo KICK ASS!!! Come on! Who doesn't like Duffys Cut, Broken Heroes, Assault and Battery, HCS, DDC, and of course SLAPSHOT!!! These were the bands I've been listing to the last few years that have helped me get through things. Well besides Slapshot that has been around longer then I have. One of the most touching moments was when HCS were playing half way through their set they stopped to take a drink for a friend who'd past and I can say never in the shows that I've been to have I seen that much dedication in a band. Of course, I lost my sanity when SlapShot played "Hang Up Your Boots".

I wish I could tell you how much this trip changed my life, or how much this trip truly meant to me, but unless you were there you'll never know. I can say I've been part of the Punk Scene and the Skinhead scene, but I've never seen the true meaning of unity and being one until I went to Milwaukee. I saw crew after crew get along and relate to one another. There wasn't a single fight or words to be had. Everyone got along and had fun. No Boneheads. No Politics. Pure fun.

So Thanks Milwaukee for the fun time! Especially a BIG thank you to Thomas Nolan, FCS, Beer City 77, my wonderful boyfriend Gerald who helped make this happen, Skele-Ton Records, Oi! The Boat, Horse Shoe tattoo (Especially Jason for all his silliness!), Amanda KassCity (You rule sista!) (big thank you to) Rob Ryan (Thanks for waiting at the airport!!), CROWD CONTROL MEDIA, and the rest of the people who made this the best weekend of my existence! I cannot wait for next year! See yah all at Midwest Live and Loud 2016!

-Sladey Byrd



# STARSKYDAPRICK

## SKINNECK

I was born in the corn but I don't care, I got 2 brass knuckles and filthy mouth to share.. I got cow shit on my Doc Marten boots, gravel roads, shut down mines, these are my roots and I got plenty of haunted memories to pass the time...I'm twisted and far from fine..I've been broken down with a busted spine..destroyed my body but still gotta quick mind. I will never back down, run or hide..I'm a skinneck (SKINNECK) full of pride.

I got my balls and I got my pride...I got my word and I'll never jump sides...I got my love and I got my hate....I will never back down cuz I keep the faith.

I'm an Illinois boy puttin' the ill in oi...Caterpillar, and John Deere tractors have always been my favorite toys, Local 649 is where I'm employed...I wear my button with lots of pride ...organized labor can't be put to a test...there's no comparison we are the best...slow is smooth and slow is fast..if you don't like my speed then you can kiss my ass. My pops paved the road and never took no sass. I'm a central Illinois skinneck (skinneck) who respects the past.

I got my balls and I got my pride...I got my word and I'll never jump sides...I got my love and I got my hate....I will never back down cuz I keep the faith.

My kind of ugly is the new beautiful...I gotta spitter cup and I got my Skoal..I've got my shotgun for when things get out of control..I'm a skinneck (skinneck)with a darker shade of soul...I've raised some chickens, some hogs, and some bulls. I've shoveled shit in the fuckin' cold..I'm not bullet proof nor invincible...I'm just a prick who hates redneck boneheaded assholes..

I got my balls and I got my pride...I got my word and I'll never jump sides...I got my love and I got my hate....I will never back down cuz I keep the faith.

## Ugly is the new beautiful

I was naturally born ugly and I used that to keep people away, but then they started comin' 'round, so I got into the ink, got myself a fugly makeover and drowned in my drink...got really fat and got completely out of shape..popped in a dip and thought for sure to the bottom I would sink...everything I've ever done was just so I could be left alone..., but no matter how many times I change my digits someone's blowing up my phone!

(cuz ugly is the new beautiful just take a look at me, maybe I should dress preppy and people might leave me be)

I can remember when the tatted and fat were looked upon as outcast and as filthy as rats, but things in today's America are not quite what they seem and those good ol' days ain't comin' back boys if you know what I mean..Everybody wants to be rugged, dirty, and mean.. maybe I should present myself as happy, loving, and clean...all I have ever wanted was to be was undesirable, despicable, and unseen.

(cuz ugly is the new beautiful just take a look at me, maybe I should dress preppy and people might leave me be)

All these beautiful women and all this love that keeps coming my way, Makes me wanna vomit and run the fuck away, I never asked for any of it, but nobody ever listens to anything I have to say...when I say fuck you I might as well say I love you because either way people still act the same. I hang my head in confusion and this world has gone insane.

(cuz ugly is the new beautiful just take a look at me, maybe I should dress preppy and people might leave me be)

## My kingdom

I got my chaser and got my shine..I got my bloody knuckles healin' in a bucket o' turpentine..neva min' the weather..cuz my skin is like leather..the burden I carry to some might be scary..but to me it's just another day full o' waitin' and contemplatin' which way to go... take a left or go right..one way or another it's gunna be a helluva fight..my... anger is my gift and my gift is a curse..it's me against the world and I need blood to quiet my thirst..the devil's nippin' at my heEls and always lookin' for something to steal and I'll be damned if I let that bastard swing first..so I'm waitin' and watchin' the clock do it's tickin and tockin with my teeth just o' grittin' as I listen to the weather man thinkin' to myself who the fuck's he think he's bullshittin'..my bones are achin' and that limp in my gimp ain't fakin, I got me 2 guns both named after each of my sons and a beagle that'll sniff the shit outta you, him and I are one and the same..we're on the same wavelength connected to the same ball and chain..we speak in silence...agreein' on the same things..huntin' down the devil...gunna unload some pain...Ash Street is trash street, and on my porch I'm the king. I'm not into jewelry or the finer things..cuz I'm doin' just fine eatin' slop with the pigs..pain killers don't help...they numb none of the pain...so I grit my teeth till it drives me insane...My brain is on fire and all I can hear is the demons scream...I'm he who walks behind the row's day dreamin' 'bout rippin' out your spleen...I'm dirty...I'm ugly...I'm beautifully obscene.

## A good man is hard to find

I will shoot the moon and spit at the stars on hollywood boulevard, then I'll blow up some fancy cars and dedicate my chaos to you..I'll kick down yer door and lay down on the floor and take a beating from you...screaming with laughter, bleeding internally from the kicks to the spleen, the only way I will let you love me is thru you being mean, some might say I'm broken beyond the point of ever being fixed, lost in the abyss just when you think I can't go any further into the deep end...you stumble upon this, I lurk in the dark where all the alley cats piss, I sing my songs of things that are strange ...and that's why you love me cuz I'm openly deranged..why be sweet, why be careful, why be kind, I got 4 different voices in my head speaking 4 different languages at the same time...I'm bathing in gasoline and gargling turpentine...I spit when I talk, limp when I walk, and my artwork is outlined in chalk, I got the beggar's eyes, and the luck of a last place horse, along with the stains of a spiritual divorce, I'm stuck on empty and refuse to win, I always play Russian Roulette with the people in my mind, sometimes I win only to lose again as I think in rewind..they say a good man is hard to find...



# NYHC

**NYHC: An Interview with Tony  
Rettman**

DITCH

BOOK COVER: BAZILLION POINTS

NEW YORK HARDCORE 1980-1990



*Tony Rettman is the author of NYHC: New York Hardcore 1980-1990 as well as Why Be Something That You're Not: Detroit Hardcore 1979-1985. He coedited Common Sense Fanzine in the late 1980's. If you haven't already read NYHC, consider it mandatory that you get your hands on a copy for you to keep your grade above D level.*

*The following interview was conducted online on 1/28/15 while Mr. Rettman was homebound by a blizzard which he said was "nothing." Class in session.*

**It seems like not too long ago Why Be Something That You're Not? came out and now I have in my hands NYHC- which is 52 (!) chapters and over 350 pages long! Did you start this book immediately after finishing WBSTYN?**

No, I started it at the tail end of 2012 and finished it around this time last year.

**So I guess you are just a machine then!**

I try. I always stay very focused on whatever I'm doing. I conducted over 100 interviews in that time.

**So with the overwhelming amount of material that you had before you how did you decide what was going to be included in the book?**

I relied upon what was said in interviews and sorta let that lead the way in regards to what was included. A lot of people complain 'Why wasn't (fill in the blank) included in the book?' And yeah, a lot of my favorite NYHC bands get a meager mention or are not included at all, Absolution or Krakdown being prime examples. But like I said, I let the people who I interviewed lead the way into who was included since they are the mouthpiece for the story being told. I'm just sorta the transmitter from which its being fed through and out into the world.

*I JUST WANTED TO PRESENT THE NYHC SCENE IN A DIFFERENT LIGHT THAN EVERYONE PERCEIVES IT TO BE.*

I wasn't looking to re-write history with this thing.

**One thing that is striking about NYHC is the minimal amount of shit talking that appears. That is actually a pretty significant contrast to a lot of other histories of punk/hardcore. Was this a conscious decision on your part or were people just generally pretty positive in their comments?**

That was a conscious effort on my part even though I didn't really manipulate it in that way. I guess I just caught most of these people on good days because the majority of the interviews were schism free. I just wanted to present the NYHC scene in a different light than everyone perceives it to be. Also, I'm pretty much burnt out on the sagas of NYHC everyone likes to dredge up. Let's talk about the music, you know? I could give two shits about all the other stuff.

That was actually going to be a follow up question. There has been so much mystique surrounding figures like Harley Flanagan, Paul Bearer, Tommy Rat. Was the idea of kind of cracking the myths overwhelming? Presumably there were no cinder blocks smashed and none of the interviews were done in sewers.

Well, whatever Tommy knows is going to die with Tommy. And when the world ends, there's just going to things left over: Cockroaches and Tommy Rat. He is a deep fried enigma slathered in secret sauce. . . I have only spoken to him a few times in my life and I always think 'Good lord, this guy has seen it all' and all you usually get out of him are 'Yes' and 'No'.

I think someone like Paul is an open book. He is what he is. There's no real myth there as far as I can see. But by saying that, I'm not saying I have the dude figured out. I'm just saying, he's pretty open to talk.

**I guess you are right. If people are actually paying attention to his lyrics and banter he is, if anything, painfully honest.**

Too true! Harley hovers over all that though. His history in underground culture spreads throughout time.

**Yeah- I'm fairly young in the grand scheme of things at 32. Before I ever heard a Cro Mags song as a teenager I heard the legend of Harley and Bloodclot. With that being said your book had a ton of things that I had never heard about any of those guys. I know a lot of people were pumped at how thoroughly the Stimulators are covered.**

Well, everyone pointed to them as the start of the whole thing. I think it's Sean Taggart who says something in the book to the affect of 'They were to New York what The Germs were to LA. They brought the younger suburban element to the scene.'

That pretty much sums it up right there.



One noticeable take away in comparing the parts of NYHC where you talk about the early scene is how people who would have been likely in other situations to be at each other's throats learned how to get along. Aside from humor, bands like Reagan Youth couldn't be more different than a band like Murphy's Law in terms of their message. Then towards the end there seems to have been some very serious animosity. Of course the Sick Of It All vs Born Against debates are the most infamous example.

I guess on the surface, bands Murphy's Law or Reagan Youth might seem drastically different, but they weren't perceived that way at the time. At least to me. They could play on the same bills together and all that. That sort of extreme separation between bands came way later. Hence the SOIA/BA debate.

**I know a lot of people say that sub movements like straight edge and peace punk created those schisms. It's ironic because the messages are obviously positive. I don't know that anyone would call the Nihilistics positive.**

The Nihilistics did and still do shit in their own way. They never adhered to anyone's train of thought but their own. And just to side-track a little, the one thing I've really loved about doing these interviews is finding out how many people outside of NY are aware of the Nihilistics. . .

But yeah, I think the whole SOIA/BA thing stemmed from the kids in BA and Rorschach really trying to establish themselves on the scene. Their horizons broadened both musically and politically and they were young and when you're young, you always identify yourself with what you're listening to. So, they were like 'I'm political now! I'm listening to BGK (or whatever)' so they went down that road. [It's the] the same way that you think you can only listen to YOT if you wear a champion sweatshirt.

*IF YOU DON'T LIKE 'VICTIM IN PAIN' YOU'RE KICKED OUTTA  
HARDCORE.*

**It was cool to notice though that there were a few people who seemed to evolve along with the scene without losing themselves. Todd Youth and Raybeez especially were kind of inspiring in that way. It's funny how skinheads tend to think of Warzone as just a skinhead band and straight edge kids seem to think of them as a straight edge band. Neither are wrong I guess!**

Well, I identify Warzone as a skinhead band way more than a sXe band. They were sXe for a small window if I remember correctly.

**I know that in later interviews Raybeez always said that staying straight edge was a huge struggle for him. But that brief moment really seemed to help them bridge a connection. I'm sure being on Rev was helpful too.**

Revelation was the umbrella label that NY didn't have in the early 80's. Boston has X-Claim, DC had Dischord, etc. But NY didn't have that from 80 to 85. But Rev presented all those bands under one umbrella and present NY as THAT scene and kids really ate it up.

**Since you have written two books on the subject of regional hardcore scenes, I'm sure you have thought about this quite a bit. Do you think that in a time where records are distributed much more widely and the internet connects people in new ways, it is possible for small scenes to have a distinct sound?**

Maybe, but their *[sic]* not super original sounds. I think these days a certain region will do their interpretation of another region and then have their own unique take on it. Like all that stuff going in the UK right now with bands like Sharpnel and Violent Reaction -this mish mash of NYHC styles.

**Violent Reaction really seem to listen to United Blood a lot haha! It's certainly not uncommon to hear things like "This California band has a distinct New York Hardcore sound".**

Yeah...and its funny how the most obscure bands can be influences on these bands. Through file sharing a band like Fit of Anger has as much weight as like..Outburst.

**One thing that I have observed is things that were obvious staples of the past are not so obvious for the download generation. I have talked to younger guys who were wearing Urban Waste patches about Agnostic Front and they ended up not being keen on Victim In Pain.**

That's fucking stupid.

How can you not like 'Victim in Pain'? If you don't like 'Victim in Pain' you're kicked outta hardcore.

**For my generation a lot of us were literally taken aside and told "I will make you a tape if you need me to, but you need to know these records. Age Of Quarrel, VIP, Don't Forget the Struggle, etc were REQUIRED listening. We were set straight!**

But that's the thing. I think file sharing and the ease of getting this stuff makes it too easy to pick and choose, you know?



I'll only like this band up to this record'...etc.

**Yeah. In the past if you bought a record and spent your money on it, you usually tried to learn to like it! And you walked in a blizzard to get it!**

It's too easy to pick and choose your music and i hate it when some kid younger than me is like 'Oh, you don't know about The Syfhfhs? They were only the forerunners of Hardcore in Lapland in the early 80s' It's like 'dude..' I couldn't just download that stuff. I hadda put money in an envelope and hope I got the record!

**New York Hardcore had so many incredibly charismatic frontmen. Along with the mosh part, that is definitely one of the trademarks of that scene. . . Raybeez, Dave Insurgent, Jimmy Gestapo, Tommy Carrol... the list goes on and on. Do you think that there is something about New York that produces these kinds of personalities? Is it the 2 trillion people on one subway car that smells like pee?**

*I WASN'T LOOKING TO RE-WRITE HISTORY WITH THIS THING.*

Yeah. I think it's just the way you learn to project yourself when you're young in NY. I also think there's a certain sense of humor and a way of talking to people that immediately makes people snap to your attention in this area. I can't say I can go to much further in explaining it without having to bust out pie charts. Nonetheless, all those dudes listed above had it in spades.

**I heard Jimmy Gestapo say once that NYHC was created by guido culture.**

Really? How so? Like...it was formed against it or around it?

**Haha it was live so it was one of his trademark rants but he was just going on about how people like he and Vinnie Stigma were really just guidos that turned punk rock.**

No, he's totally right. But they were sorta 'good guy' guidos. Stigma reminds me of the dudes my dad used to go to the track with. They really have nothing to do with the ding dong guidos that I live near with crap shaved into their heads wearing white framed shades blasting crappy music out of their snow white Escalades.

**Speaking of which Vinnie talks a whole lot about meatballs in your book. Did you ever get a chance to sit down with Vinnie for a meal?**

I would love for Vinnie to make my wife and I a meal. That would be a most excellent evening.

**The stories!**

He likes to talk. Have you ever watched the dvd of AF's last show at CB's? The short documentary at the end? Vinnie says 'People complain that Roger and I are the only original members of AF and we still play. Who cares? AF is like ice cream. You got chocolate. You got vanilla..but its still ice cream..you know what I mean?' I love that line.

**Do you have any projects in the works? Will you be involved in the NYHC Chronicles doc from Drew Stone (xxxAll Agesxxx film, current Antidote singer)?**

Right now, I'm concentrating on a weekly column for Noisey that will be called 'Epitaph for a Head' that'll cover history of punk and hardcore both old and new. I will also be doing a monthly column for the Village Voice on-line that'll cover local NY punk and hardcore bands demos. It'll be called 'Sitting 'Round at Home'. I have a few book ideas and have sent out proposals, but nothing is definite yet. I'd like to stay on the cycle of writing books.

I will be helping Drew with his film. I will be sitting in on an interview he is conducting tomorrow. I'm [also] doing the liner notes for the 'two for one' CD re-issue of the Crumbsuckers 'Life of Dreams' and 'Beast on my Back'.



# SHAVED FOR BATTLE

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## A Ditch Interview with Mark McKay of Stars and Stripes

*Amidst a budding American Oi! scene, "Shaved For Battle" was the subject of both legend and controversy. It is regarded as one of the best musical statements of that era and scene and is equally as funny as it is musically crushing. We reached out to Slapshot/Stars and Stripes drummer, Mark McKay to try to dig up some history and shed some light on the story behind "Shaved For Battle". The following interview was conducted via email with Mark McKay in March of 2014.*

**The first Stars and Stripes album was released in 1989 on Choke's label, Patriot Records. How did this idea come up? Were all of the then current members of Slapshot involved?**

Stars and Stripes was borne of an overflow of songs that were written for the Slapshot LP "Step On It", Choke had SO many ideas in his head at the time, but some just did not fit the sound that Slapshot was working on – we were definitely getting faster (well, at least faster than the stuff on "Back On The Map" anyway) and the songs he was writing were more reminiscent of the traditional UK Oi! formula. This was no surprise, as he LOVED (and still LOVES) that sound. I was more of a fan of the faster UK stuff like Abrasive Wheels and Discharge, but still a big fan of the Oi! stuff as well. Well, I remember the rehearsal where we were talking about UK music and he suggested that we put out an EP of Oi! stuff but under a different name, just to see what happened. We laughed and said let's do it. Next rehearsal, he came down all excited – he had written SEVEN songs for the project! The stuff was great, really great. I don't remember what the initial batch of songs was at all, but it was apparent that we had an LP on our hands... The only involved members of Slapshot were me, Choke and Jordan – that was the band and we were the ONLY ones involved in the writing and recording of the LP. Jordan played both bass and guitar in the studio, but we listed him twice to appear that we had four members. NOTE: "Griggs" was his middle name, so we used that as the "fourth" member.

**What was the recording process like for Shaved For Battle? Do you remember where you recorded it?**

The LP "Shaved for Battle" was recorded over a weekend in 1988 at Fort Apache Studios in Boston, MA. We had booked time with an old friend of Choke's named Lou Giordano – who had recorded some of the older Boston bands and had what we needed to get a good fat sound. Well, the first night of tracking was pretty eventful, we were really having a great time and making progress. The next day we went in, and Lou had quit – said he didn't want to do the project, and had charged another young guy named Tim O'Heir to do the rest of the record. We really never got the story why Lou bailed, but we suspected it was because of the "pro-America" stance that was coming across on the record (we were laying it on pretty thick)... Tim turned out to be a GREAT engineer and really helped us have a great time but pushed us to make the LP better and offered suggestions and when a take was not quite right, he was not afraid to tell us to try again. We worked with Tim later on "Sudden Death Overtime", but that's a story for another time.

We did lots of crazy things (well, crazy for us anyway) while recording it – the gang section of "Gang Riot" was of course just US overdubbed like a million times (we all went hoarse during that) and we did things like smack pipes together and break glass bottles in a bag to get those "real" riot sounds... we made a MESS in the studio, but Tim was an ACE and pushed us on. We were AMAZED at the sound, and played the BASIC tapes for the guys in Wrecking Crew, and they were blown away – AND kept the secret!!! Our excitement grew... A week later, we finally were ready for Jordan to do his lead guitar overdubs and went back into the studio. That kid was a GENIUS. He did a song or two – like butter. When Tim started the tape for the third song, Jordan NAILED it again, one take. He motioned for Tim to "keep it rolling" and nailed the next song as well, and the next and the next. He did nearly the WHOLE LP of leads without stopping between songs. The vocals were a total RIOT because we tried out some harmonies (primarily on "Nowhere") – which was UNHEARD of in our world. As we were doing them, we were SO pleased with the way they came out!!

After we had finished the LP, we took a tape to a matinee at the RAT on Sunday afternoon and asked the sound guy to play it, just to see what people's reaction would be. FIRST SONG, people started coming up to us asking "is this the new Slapshot record?" We were like "um, NO..." and I remember thinking, "WOW – how do people know that this is the guys from Slapshot?!!?" In retrospect, Choke's voice is unmistakable and it just SOUNDS like Slapshot. We were just SO convinced that it was SO different that no one would know!



I know that Choke had some associations with the American Oi scene before doing the Stars and Stripes project, since he also released the first records from Forced Reality and the Bruisers on Patriot. Did you have any interest in this scene?

Choke was always a fan of Oi bands, so the fact that he would get involved did not surprise me at all. With Patriot, I'm not 100% sure that he had any desire to take it any further than the S&S record, but bands started coming out of the woodwork – sending him demos & letters asking to be on the label. There weren't really a ton of labels doing that sort of thing, so it was really interesting to see a label actively releasing and promoting these types of bands... I was (and still am) more of a hardcore music guy, and I had a passing interest in it – but not too seriously.

I have heard from both yourself and others that Stars and Stripes was meant to be a tongue in cheek project, bordering a parody. Did you guys expect other people to take it seriously? Were you surprised by the response?

Good question. We didn't expect anyone to take it seriously, because when we were making it we were just having so much fun with it. We HOPED people would dig it, but honestly MOST of the subject matter was a bit "typical" and based on UK Oi bands that had long since broken up or changed their style. The ONLY thing we were convinced of is that no one would know it was Slapshot in disguise – haha!! I was surprised by the responses – both negative AND positive, since we had no idea WHAT to expect. People immediately thought we were some sort of fascist band, but nothing in the lyrics even vaguely pointed to that – it's just a kneejerk reaction that was common at the time. Other people saw through the veneer and could tell it was satirical (for the most part).

What are some of your favorite songs from the record?

I love "Shaved for Battle" and I'm quite sure that Slapshot is playing that song to this day. It's a classic anthem, if I may say so and it's SO much fun to play! It's got that sense of urgency that I love in the music, but that line about the "docs were made for kicking" and "kicking the shit out of you" just injects that humor that takes it to the next level. If you know or knew us, you knew how absurd that bit is – we were the nicest guys you could hope to meet!

Personally, I like the song "Nowhere" – we really stretched out on that one both musically and lyrically. It's one of the few songs on there that were of a serious nature. When we were doing the harmonies in the studio, I really felt like we were on to something special – and I hope it shows in the track...

Also, "Power and the Glory" is another corker on there – really cool. Another one where the subject matter is serious and not satire. Could have easily been a great Slapshot song. Loved playing that one as well, and it's one of only a few songs I still listen to out of the whole recorded history of both bands.

One more that was not released at the time was "Drop the Bomb" – just hilarious. GREAT tune, but the lyrics are obviously absurd...

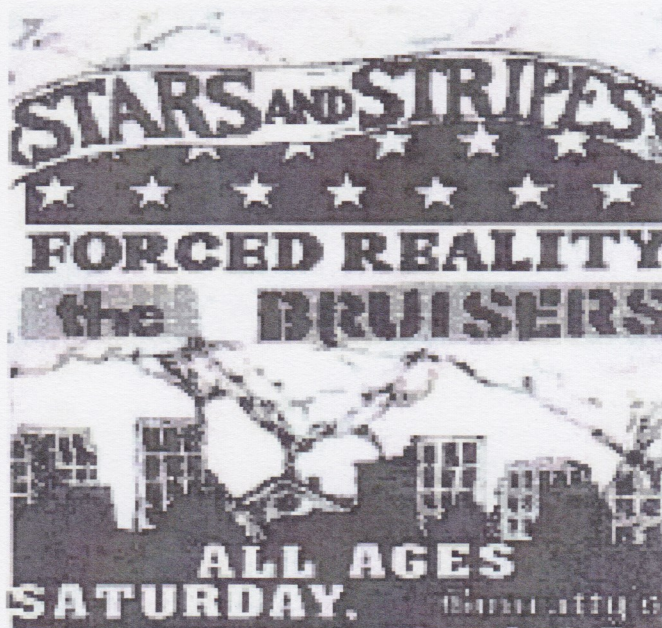
I had the pleasure of seeing the Back To School Jam show where you guys played two sets- one as Slapshot and one as Stars and Stripes. If I'm not mistaken this was A) the second Stars and Stripes show, and that B) it happened almost 15 years after the first Stars and Stripes show. Is this the only time where you guys played full sets from both bands? Did you guys consider coming out in costume for the Stars and Stripes set?

You are correct, that was the second show for S&S – and YES that was the only time "both" bands played together. The sound man was SO confused – he started pulling mics off the equipment on stage and we said "no need, same band" – wink wink. He didn't get it still, and only understood when the same four dudes came out and started playing a different kind of music. Costume? No, I don't think we ever discussed any sort of costume or outfit – though when S&S would play after that I would tend to wear a button down shirt and shorts vs. the gym shorts and t-shirt I would wear with Slapshot. The playing was MUCH easier with S&S so I could dress normally.

Do you have any memories of the first show that you did as Stars and Stripes?

The first show took place while Slapshot was VERY busy, so the memories are kind of blurred. I do remember rehearsing a bit with the other guys that filled out the lineup (we became a 5 piece to perform live) and by the time the show took place, EVERYONE knew it was Slapshot, so it just felt like a Slapshot show...

Do you remember Stars and Stripes causing any controversy? If so was this something that you were used to from Choke's persona as a front man?



Stars and Stripes first show



Honestly, the only controversy from S&S was devised by fans (and detractors) of the band – Choke was WAY more of an approachable front man for S&S than he was for Slapshot. Slapshot LOOKED for controversy, and wanted to challenge and rile up the crowds. I never got used to anything Choke would do on stage, but that was HIS time up there so I didn't judge him – if he wanted to insult the other bands we were playing with, that was OK. If he wanted to call out bogus lyrics or challenge other bands to own up to claims – that was cool too. I did spend a fair amount of time explaining “well, that's just Choke being Choke” – haha!

**I know that you are a big fan of reggae now. Were you a fan of reggae in the 80's as well? Do you still collect records?**

I have been a fan of reggae since the late 70's and early 80's (I was actually buying reggae simultaneously with my first forays into

*IN RETROSPECT, CHOKE'S VOICE IS UNMISTAKABLE AND IT JUST SOUNDS LIKE SLAPSHOT. WE WERE JUST SO CONVINCED THAT IT WAS SO DIFFERENT THAT NO ONE WOULD KNOW!*

punk) and still love it to this day. I lost it for a while in the late 80's when roots reggae was nearly non-existent and the records hard to come by... but thanks to some re-issue labels and some really dedicated shops in Boston and Cambridge, the stuff started coming again and labels like Blood and Fire and Pressure Sounds just drive it home for me. Also, the advent of the internet made everything available digitally – so you could at least hear what you couldn't find or afford!

I do not collect records any longer, and have only a few pieces of vinyl and very few CD's... just not into lugging all that stuff around with me – and better to have it in the hands of those who REALLY appreciate the physical product.

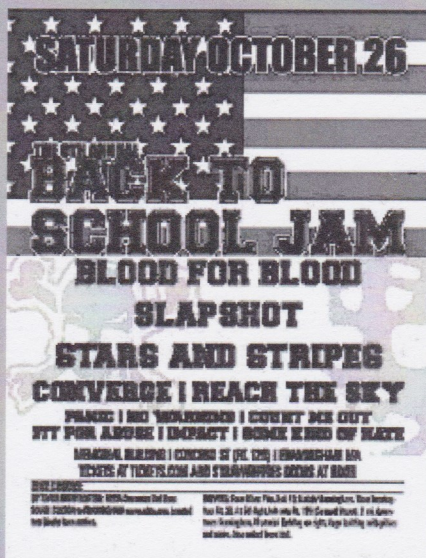
**Do you think that you will ever play in a hardcore or Oi! band again?**

Naw, that stuff is for the kids! Haha!

Honestly, I'm all done – I think about it from time to time, but I'm such a different person now – it just wouldn't feel right. I feel that the documentary made about Slapshot was the nail in my musical coffin – the story was told, the book is closed. MUCH fun and many friends later, I'm comfortable just fading into the background.

**Any closing comments?**

THANK YOU for your time and patience with my response time! I love that the scene in all it's glory is still alive and kicking and that people still care enough to ask questions, make music and keep it alive!!



Flyer for Stars And Stripes second gig, which occurred in 2002- 13 years after their first show

In 1989 members of Boston straight edge hardcore juggernauts, Slapshot released the “Shaved For Battle” album under the moniker of Stars and Stripes. The record was a brief departure from their trademark sound and paid a tongue in cheek homage to the Oi! music they had grown up listening to.





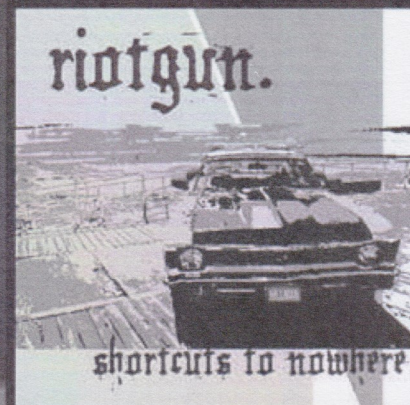
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and souls are true" LP  
LPR001



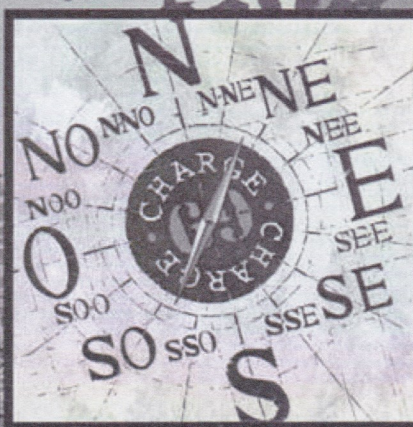
RIOTGUN  
"too many mutha fuckahz" 7"  
LPR002



RIOTGUN  
"shortcuts to nowhere" LP  
LPR003



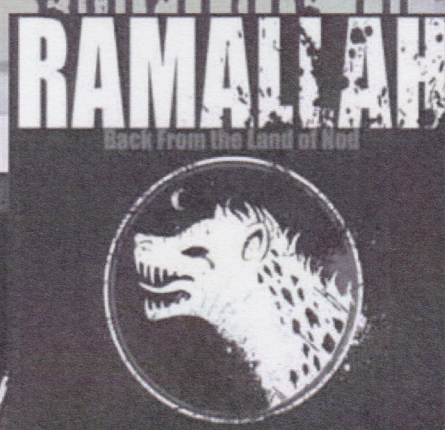
HUDSON FALCONS  
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LPR004



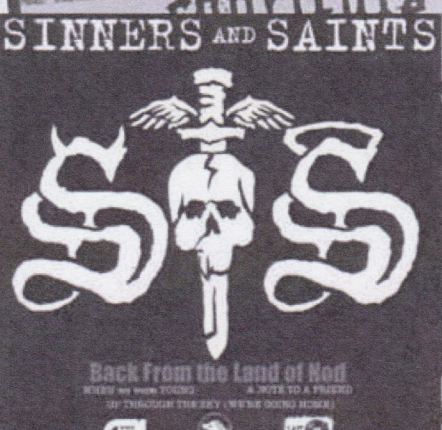
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"meme direction" 10"  
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IRONHEAD DIVISION  
"s. t." 7"  
LPR006



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"back from the land of nod" Split-LP  
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# VICTORY

## GRUMPY OI!

*Since coming onto the scene in 2013, Victory have become regarded as one of the best current American Oi! bands. With members of Pist N Broke and the Subversives, it would be easy for a band of such a strong pedigree to rest on past laurels, but instead they have consistently put out incredible records with high charged energy and working class fury. Their lyrics alternately speak of brotherhood and the current political atmosphere. Grumpy Oi! reached out to them and they kindly obliged to an interview.*

**First, let me thank you for taking the time to answer some questions and open yourselves up to our readers. Now that your time being valuable has been acknowledged, let's dive in. What's the current lineup of Victory and how many lineup changes have you had if any?**

The current lineup is Dan Bull on vox, Dave on bass, Timmy on guitar, Brian on lead guitar and Lam on drums. We recently added Lam to the lineup. That is the only lineup change we have made.

**For a young band, you already have 8 albums under your belt, did I miss any? What can we expect to see released next for Victory?**

I believe we have 8 records for our discography. Laced up E.P. (Oi! the boat), Twin Cities E.P. (Oi! the boat), Voice of America V3. (Oi! the boat), Victory / Brick Assassin Split (Oi! the boat), Under One Flag ( Collaboration), Fuck You We Rule Fest comp ( Joe Pogo Records), Victory/ Clichés split 9 Oi the boat / Randale), Oi! This is Streetpunk V5 (Longshot/Pirates Press). A full length is currently in the works.

**You guys come out of St. Paul which was infamous for its Neo-Nazi contingent and bands during the late 80's and early to mid-90's. Has the scene changed at all, what are things like now?**

The Nazi element here is pretty much nonexistent. One of the WP larger bands from our town has not played here in 20 years and boneheads do not come to our shows because they really don't exist. I really believe the Minneapolis Baldies need to get almost all credit of this and also founding the ARA movement here and abroad, which was or originally started by skinheads believe it or not. With some of the current members of ARA it's hard to tell. Hahahaha. Also, the main guy running a big WP label up here was discredited when a bunch of people found out he wasn't white. Hahaha. Idiots. But seriously it was really bad here back then but I was just a little peon at the time. Glad I rarely run into it.

**Last year you guys went on tour with Milwaukee based Assault & Battery, how did the tour go? How was California? Any funny or interesting road stories to share with our readers?**

California was fun man, definitely some interesting shows. We got to play at some really cool venues, I think my favorite was in San Fran at The Parkside. We usually like to goof around a lot on tour so we got a lot of laughs. Between mooning each other while caravanning through the desert or someone walking around Laguna Beach with a Oi the undies panties it's always a blast. We don't care, we just like to have fun. We got the tour photos on Instagram #conquestofthewest for our tour hijinx - check it out.

**We heard a rumor that you guys had a U-Haul with a changing room and full 'skinhead wardrobe' hung up on hangers and ready to wear. Is there any truth to that or are people exaggerating for the sake of comedy?**



Nope, definitely happened. Gotta stay sussed and keep wrinkle free. Hahaha. Too many rules in this culture hahaha should have toured in crocs, sweats and zubas.

**How's the domestic situation, are wives and girlfriends understanding (band practice, touring, etc.) or are they secretly plotting your demise?**

It's hard to keep life in balance between jobs, family and band life but when you got good women by your side it helps, it's still not easy though.

**What's your opinion of the state of the American Skinhead scene here in 2015?**

Too much drama, not enough comedy. I love the Midwest.

**You guys just played the Midwest Live & Loud 2015 weekender in Milwaukee, Wisconsin. How did that go over? Was it a great weekend for everyone? Any cool stories?**

Midwest Live and Loud was great! We played the pre-show on Thursday night. The fest was at a Catholic nunnery, bunch of skins and punks getting drunk with the nuns!

*I REALLY BELIEVE THE MINNEAPOLIS BALDIES NEED TO GET  
ALMOST ALL CREDIT OF THIS AND ALSO FOUNDING THE ARA  
MOVEMENT HERE AND ABROAD*

**What's your favorite movie of the year this year and why?**

Mad Max, carnage for 2 hrs straight!

**Beer, Booze or SXE?**

PBR!

**Thanks again for taking the time to answer these questions. Is there anything you want to plug to our readers?**

Full length coming soon! Our maybe 5 more 7 inchers hahaha. Thanks for the interview! Follow us on Facebook or Instagram #victoryoi.

Well until next time, Hail The New Dong! ☺

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**WANT TO WRITE FOR US?**

To submit content for consideration to appear in future issues of Smeared In Ink, please email [smearedinink@crowdcontrolmedia.net](mailto:smearedinink@crowdcontrolmedia.net). We are seeking well thought out commentary on the punk rock, skinhead, and hardcore subcultures, as well as relevant record reviews and interviews. We seek to be a positive voice within the scene and are looking for your help.





# DRUG CONTROL

DITCH

Photo by: Dan Rawe Photography



*San Diego's Drug Control are part of a crop of straight edge bands who are keeping the flame burning for fast, in your face hardcore in 2015. After coming out with a killer demo last year, they have recently released a 7" which is sure to get people flying through the air with fingers pointed and sneakers stomping. We got a chance to catch up with their singer, Danny Lyerla just a few days before the band's record release show.*

**So the songs from your EP are already available in various places on the internet and by the time anyone has this zine in their hands you should actually have the actual record out. Why don't you tell our readers a little bit about your record.**

Ya man! The record comes out (physically) this Sunday, June 7th. Going to be a fun little release show coupled with my 26th birthday. The record is a 5 song EP recorded here in San Diego by Alex Jacobelli (Griever/Lewd Acts) in a couple days last year. The songs were written by our two guitarists with lyrics by me. This EP really stepped it up for us since we got a new drummer shortly before recording happened/a weekend tour we did. With Dylen behind the kit, the band had a whole new sound I feel.

**One of the things that I have noticed about Drug Control is that you guys are pretty simply just a straight edge hardcore band. You don't seem to be bound to any particular era that you are drawing influences from. I hear bits of SS Decontrol, Brotherhood, Floorpunch, some Warzone dive bombs, and possibly even pieces of newer bands like Rotting Out. When the band started what kind of discussions did you have about the musical direction that you wanted to take?**

When I initially had the idea for the band I was still living up in the Inland Empire and had wanted to start a band with a sound that was like SSD mixed with Agnostic Front and Judge/Youth of Today, and ended up writing the first few Drug Control songs on bass. There's definitely influence from all over, but you definitely nailed the classics influence. I've never personally noticed a RO sound, but from an inside perspective it's open hard to hear things. We try to keep songs short and simple, the reason I was so drawn to hardcore years ago. Even just playing longer songs ends up boring me, so I can only imagine how people feel listening to them haha.

**Recently you did a show where you played a full set of Youth Of Today covers. How crazy was it? Did you practice yoga before playing?**

That show was a ton of fun. It took a ton of practices preparing for it, but it was worth it in my opinion. It wasn't as crazy as I thought it might be, but pretty last minute it was moved so I'm sure that took a toll on the attendance of the show. But regardless, we now have an arsenal of YoT songs we can bust out whenever.

There was no yoga done pre-show, but I did do a handstand once, and then try another yoga pose during the set just for shits haha.

**Right now seems like kind of a tough time to be playing straight forward hardcore. You guys aren't quite an anomaly, but the hardcore scene in Southern California has definitely been dominated by power violence for the past few years. Do you ever feel like you almost have to build your own scene? What are some bands who you feel a kinship with?**

I feel that being a hardcore band in general in Southern California is difficult right now, no matter if you are straight forward or not. With how large our state is, there are so many bands popping up everywhere, it makes the scenes so overpopulated that people don't want to support a band unless they have a real reason to. There was a lot of PV popping up, but I really saw that in OC and LA more than anywhere else. San Diego never really caught that fire, not that it's a bad thing. In any town and any scene you have to work for whatever you want, and if that means building it up from the bottom then so be it. It's gotta be done.



We've got some good friends we're played with over the little over a year we've been a band. Here's a short list; Coolside, Reunion, Step 4 Change, Make Way, Adult Crash, Big Takeover, Nerve Control, Crime Desire, Slums of the Future, Red Scare, Different Face, PURE, The Coltranes, Safe and Sound, Odd Man Out (WA). The list could go on, but i'll leave it at that. On the few tours we have done, we've played with some sick bands. All the bands mentioned are worth checking out if you haven't.

**What's with the chains and construction gloves? I like it in that it reminds me of Ray Beez. Are you and Zero Tolerance building a new movement of straight edge kids who are "swinging chains?"**

I've always thought that the pictures I've seen of Judge and Warzone from back in the day were some of the hardest and sickest pictures I've seen from hardcore shows (aside from the classic YoT pics). To me it is a way to pay tribute to the greats who might not be doing it still.

No hardline movement, no trying to be someone else. Just being us and showing tribute to some of the greats. Keep the faith.

*I FEEL THAT BEING A HARDCORE BAND IN GENERAL IN SOUTHERN CALIFORNIA IS DIFFICULT RIGHT NOW, NO MATTER IF YOU ARE STRAIGHT FORWARD OR NOT.*

**You have had some involvement in the struggles to keep the Che Cafe's doors open. Tell me about what is going on with that.**

Since I moved back to San Diego, I got heavily involved in the C.H.E Cafe. It was a few months after getting involved that this struggle really started. The University cooked up some bogus lies about how the building is unsafe and not used by anyone. No matter how much money spent by both us and the school, they have not budged on that. We've shown them physical and legal documentation disputing and proving what they said wrong, yet they stand by that. Since the school won the right to evict us, and posted the eviction on March 18 (yet as of June 5th, the cops have yet to show up), we have had more student involvement than many years. There are tons of people fighting to keep the space, both students and community members. If you have not gotten involved at all and want to, please do. Stay up to date on things, and help us win the fight.

Here's the C.H.E's social media stuff:

instagram - @thechecafe


twitter - @thechecafe

website - <http://checafe.org>

facebook - <http://www.facebook.com/che.cafe.collective>

**Have you started working on a Drug Control full length yet?**

No LP for us yet. We have written our second EP and are planning to record that in July of this year. It's going to be released on Criminal Rights Records. Real stoked for this one. It's going to be even better than the last one. Can't wait for everyone to hear these new songs. Straight bangers.

Thanks for the interview man! XXX 

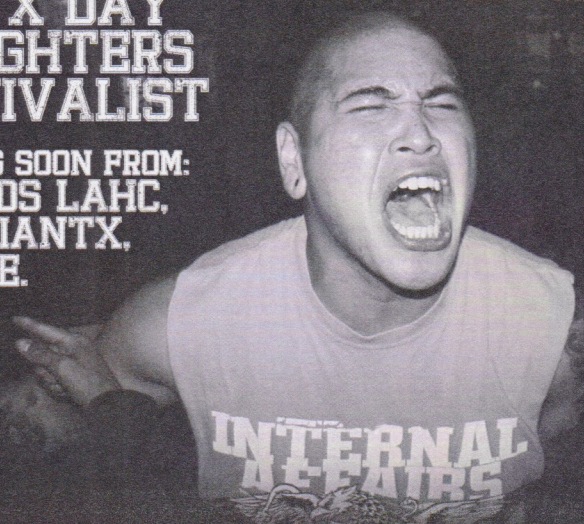


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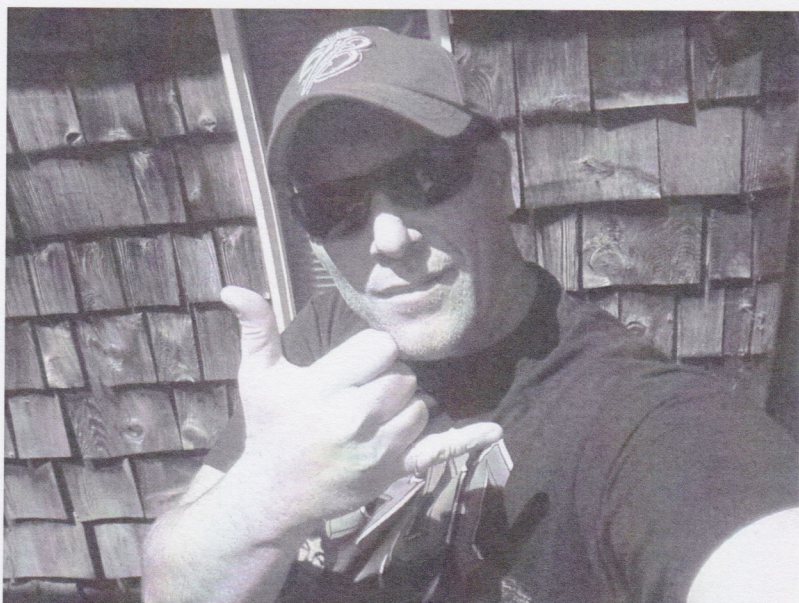
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# BO BARONI OF BOOT PARTY

## Grumpy Oi!



*Bo Baroni has been a staple in the Fresno Oi! scene since the early 1990s and has played in legendary acts such as Boot Party, Soldier 76 and Patton's Legion and he's not throwing in the towel just yet. Bo took the time to answer some questions about the past, present and future. Enjoy!*

**First, we'd like to thank you for taking the time to answer some questions and opening yourself up to the scrutiny of our highly opinionated readerbase. Please tell our readers who Bo Baroni is and what bands you have been part of past and present.**

First off, thank you to the Smeared Ink staff for allowing me this interview and thank you to Melissa for being a sweetie and typing this for me. Who I am? I am of Italian, English, Danish and Scottish decent, a son of immigrants, a son of The American Revolution- four times over. I'm a Rathbone from my mother's side of the family, a proud independent,

working class guy with no ties to any political party other than liberty. I enjoy working part-time at Tower District Records in Fresno and buying and selling junk. I started playing music when I was fourteen and was somewhat classically trained. I formed my first band around that time. I love good music of all kinds. when I was eighteen, I started my first recorded band, Disposable none and later joined the punk group, Kondom Nation...about that time, I'd always hang out with "the heads" and they would say to me "Oi, Oi, skinhead, get your haircut". So I did. Willy and I formed Boot Party in the winter of 1993 at my buddy, Donny Johnson's house in Pinedale hahaha. That lasted till Willy was pinched in 1996. In 1997, I approached Lenny, the trombone player of Checkmate to sing in my new project, Soldier 76. That lasted till 2000. In 2003, Enrique (aka Jr), approached me to play...so we formed Patton's Legion. That lasted till 2006. In 2008, I moved back from Massachusetts to Fresno and played and recorded with Jr's band, The Gyrators, till 2012. Junior, Travis and I then formed Volt 45 in 2014. I really wasn't happy with the atmosphere- they're a great band and Jr and the boys write hammers but I just wanted my own project, so I bailed.

**Boot Party had such an infamous reputation during the mid 90's, how many shows did you guys play and what eventually lead to Boot Party calling it a day.**

I do believe we played ten or twelve shows, almost every one a riot erupted. At one of the shows, things got out of hand and some people were hospitalized, so that kind of trouble is what led to Boot Party's demise. P.s., I'm proud to announce that Vulture Rock Records number 69 will be a 7" record with some rare goodies on it.

**Soldier 76 released "Power It Up" EP on Vulture Rock Records and the full length "Balance of Armour" on CD. It's such a shame that so many records didn't get the vinyl treatment mid to late 90's. Is there any plans to release Balance of Armour on Vinyl?**

Yes, as far as I know, Stratum Records was supposed to. If not, I'm sure John, from Vulture Rock Records will or somebody else.

**You recently just released 7 tracks of unreleased Soldier 76 songs on your own personal label, "76 Records". I've spun the record and it rips! What has been the response to it's release?**

Very good, thank you, considering... I'm selling it myself and it will be sold out soon.

**Some time after Soldier 76 had run it's course you were part of another band, Patton's Legion and released a split 7" with Fully loaded and an LP titled "Boot Boy Way". What's the story behind the very DIY cover of "Boot Boy Way"?**

Well, actually, John from VRR started kind of a DIY label called 'When Typhoid Courtney Drops'. The Templars, Oxblood, Patton's Legion and a few other bands were on that label. Hence- the cheapo look.



It's not hard to find yourself stuck in the middle of controversy in the wacky world of Oi! and on "Boot Boy Way" you found yourself in just that for the song F.R.M. What was the controversy and how severe was the backlash for taking a stance against islamist extremists?

Wow, good question. I wrote that song kind of tongue-in-cheek like an S.O.D. Billy Milano song. I had a buddy that had just come home from Iraq, all fucked up. So, needless to say, I was pretty harsh. That pissed off a lot of PC shitheads, So, of course they set about saying this and that about the record. Now, fuck them! It's a great hard -hitting Oi record. It came out when most of them fuckers had greased back hair, playing "street punk rock-n-roll" hahaha.

Please tell our readers about your current band and what plans are in the works for a first release?

Ahhh...Rathbone Radicals has some old and new faces : Chris Brown(Boot Party, Soldier 76) will be doing some studio drum work for us and maybe a live show or two. Mike Hudgins(Patton's Legion) will more than likely be the regular chair drummer, Ron Arriet- guitar...Me , Mike and Ron go way back to Disposable None days. Vocals is a mystery...\*wink wink\*...who knows. We plan on doing a split 7" with Volt 45 and continue playing hard Fresno city Oi.

What's your opinion of the scene today compared to how things were in the 90's? Good, Bad, Pros, Cons?

In the nineties, it took a lot more time. The kids of today have it way easier, they can flip a switch, communicate, set up shows and record all in the blink of an eye. My opinion is patience and quality suffer. I'm not saying there isn't any good new bands because there are plenty.

Is there anything you'd like an open floor to set straight to our readers? IF so, please have at it.

A lot of legend has been brought to the table about my band. Wether it's true, is for the history books. I can say this: Oi is like the blues or soul - if you haven't lived it, you shouldn't try to play it.

Thanks again Bo for taking the time to answer these questions and for your contribution of supplying the audio for the included Flexi Disc (If you're one of the lucky ones) in this very first issue of Smeared In Ink! ☺

# AMERICAN Oi!

The webzine, community and label for American (and beyond) Oi!, streetpunk and hardcore music!  
Daily updates with news, music, reviews, interviews & more

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# MAKE YOUR MARK

**JON DOOMHAMMER**

*Make Your Mark has been making quite a name for themselves in the Midwest. Their style of Midwestern Oi! is about to explode! Don't just take our word for it, check out the enclosed flexi-disc in this issue and hear them for yourself!*



**Make Your Mark is a great band, I caught your set at Midwest Live and Loud last year and was really blown away, give me a history of the band and its members.**

Jordan-We started as a 3 piece in the fall of 2012. I wanted to start a new band but didn't want to regurgitate the same people I had been in bands with in the past. Des Moines isn't that big of a place and when you have been playing music here since the late 90's, you tend to exhaust the selection of people who play instruments. Our original bass player John and I had been in a band called Knuckled Down years before and had attempted several bands in between KD and MYM. We finally stumbled upon Javi who was acquaintances with a mutual friend he was in the Marines with. Javi started to hang out and was relatively new, so we were interested in that and the fact that he played drums. We got down on one knee and asked him if he wanted to play and he said yes!

Javi-About 3 years ago I was playing in a band here in Des Moines for a short while and Jordan saw me play a show. Shortly after he hit me up and asked me to play in this Oi band he wanted to start back up. I told him I was in and we jammed, wrote a few songs with our ex bass player, played some shows til he left and that's when we asked Rob and Josh to fill in. We've been ripping ever since. It's been a great time so far.

**I know you took your name from the almighty Templars, what are some bands that have influenced the sound of Make Your Mark, and what are some bands that are spinning on your turn tables these days?**

Jordan-My first inspiration for MYM was Oxymoron. Their song writing abilities are amazing to me. Other bands would be Pressure Point, Noi!se, The Booked, Anti-Heros, The Boils, Street Dogs, and older bands such as The Partisans, Stiff Little Fingers, and Angelic Upstarts. I wanted a street punk/oi style band that had high energy, good melodies and emotion at a mid-tempo speed. Listen to any of the above mentioned bands and you'll get that.

Javi-Jordan is an amazing guitar player and so when we started I left the influences to him and I agreed on the direction of sound he was going for. I do my own thing on drums and the dudes have no problem with it. I keep it fast, hard and straight forward. We bounce ideas off each other and it's been working, we all really mesh well, they're all fucking talented and it's been awesome. I spin a lot of hardcore mainly, Gorilla Biscuits, Slapshot, Rotting Out, but lately I've been into a lot of stoner doom metal, Baroness, Windhand, The Sword, Saviours, Witch etc. and last but not least everything by The Smiths and Morrissey. :)

Josh-Jordan is the real brains behind a lot of the music, so I'll let him take care of what influences him in the writing process. I listen to a lot of hardcore and Oi!. Right now I'm listening to skinhead influenced bands of that nature. Battle Ruins, Rival Mob, Freedom, Cycle of Violence, Doomhammer, Cold Stare, Violent Reaction, Shrapnel.

**Tell me a little about the scene in Des Moines? How are the shows and how has the reception been towards Make Your Mark?**

Jordan-As I mentioned before, Des Moines isn't a huge place. From what I have seen probably the smallest place in the Midwest that people are hearing anything from these days. That is both a good thing and a bad thing. Good because it is shedding light on a city that people may not have thought twice about, but bad because most people probably don't even know where we are. Us and our friends in 3 Bridges are trying to change that. We have been working hard to put



DSM on the map. 3 Bridges is a group of great guys whose sole purpose is to bring bigger bands to DSM, and make them want to come back. In the past DSM has been overlooked and bands cruise right past on their way to Chicago, Minneapolis, or Omaha. We're trying to change that. That being said, on its own, Des Moines is great. It's the biggest little city you have ever been to. I feel like I know everyone here which makes the scene feel more like a family rather than people who go to shows. We try to give that impression to touring bands and people who come through. There are some great bands and great people that I have had the privilege of knowing since high school. This is reflected in our song "10 years", which was actually the first song I wrote for this band. I have been playing in bands since I was in high school, and this is one of the few that I feel like people really seem to enjoy.

Javi-The scene here has always been super supportive of us as a band, I've respected the fact the people from here really give a shit about bringing bands here. I've seen so many bands here in DSM that I've never seen live if it wasn't for the people here making it all happen. This includes all the young hardcore kids that bust their asses bringing bands from all over. If it wasn't for them giving a fuck the hardcore here wouldn't exist so huge shout out to the DSM hardcore scene for sure.

Josh-The scene here is crazy. There's really a lot more going on than you would expect from Des Moines. We do punk shows, ska shows, hardcore shows, dj nights, cookouts, and a bunch of other things. There's really no lack of something to do on any given day. I would say there are a disproportionate amount of skinheads for the size of the town, people are always shocked to hear that there's about 30-40 skins who hangout regularly around town. From

*IN THE PAST DSM HAS BEEN OVERLOOKED AND BANDS CRUISE  
RIGHT PAST ON THEIR WAY TO CHICAGO, MINNEAPOLIS, OR OMA-  
HA. WE'RE TRYING TO CHANGE THAT.*

the first day I moved here a few years ago I was welcomed to hangout and everyone was very cool and inclusive towards anybody genuine. Everyone seems to know Jason Kling and Matt Mutt from Des Moines and that's because of all the work they do to make bands and people feel comfortable and have a good time while they're in our town. Every show we've played out of town has blown people away it seems like. We always have people coming up to us after shows describing their surprise and excitement towards our music and presence on stage.

**What do you all do for a living? Do you have families? and how has that impacted the ability to devote time to playing as a band?**

Jordan-I don't have any kids of my own, which makes it pretty easy to be in a band. I just finished my second year as an elementary school art teacher. Before that I had been working in childcare since 2003 while going to school and playing in other bands. My chosen career path is probably out of the norm for punk rock/oi music, but it is what I love to do. It gives a whole new meaning to the term "working class." I teach in an inner city school that is 50% ELL, and 99% free and reduced. This means that most of these kids live in poverty, are exposed to gangs, drugs, death, and all those things 5-12 year olds shouldn't have to experience. I look forward to a lifetime of educating them and giving them opportunities so they can have a positive future. I may not have a blue collar manual labor type job or be traditionally working class, but I spend over 8 hours a day educating the kids of the working class.

Javi-I was an Infantry Marine for 8 years and when I got out I moved to Des Moines to be with my lady and became a diesel mechanic. I work weekend nights so playing shows is a challenge sometimes but I make it work as much as possible. I have a fiancé who I've been with for 6 years who has always supported me and encouraged me to do what I love and we have 3 beautiful kids. They support me playing in bands and they know that they come first no matter what. Fatherhood has seriously been the best thing to ever come into my life.

Josh-What I do personally is kind of hard to explain, but I work in the construction field programming, installing, and troubleshooting HVAC equipment. It's why I moved to Des Moines. My girlfriend lives with me and we have a dog, but that's about it on the 'family' front. My job is very demanding and I have been traveling quite a bit, so that's been stressful for me to work around shows/practices.



**I know you guys hooked up with Thomas Thayer on a video shoot for your song, "Turn It Up"...Thomas is such a solid dude and the outcome of the video turned out great, how did that come about and how was it working with him?**

Jordan-I believe Thomas approached us about making a video. Thomas is originally from Des Moines but was living in Minneapolis at the time. He had recently done the Victory video which we had all gone up to Minneapolis to be a part of. He chose the song he wanted to use and drew out a story board. He is a great director and made it a fun experience. We had friends come up from KC and down from Minneapolis to be a part of it. It took most of a weekend but that was an excuse to have friends from out of town come and hang out! Thomas knows what he's doing when it comes to making videos, especially videos dealing with our subculture. He has also made a video for the Minneapolis band Degeneration. Growing up in the 80's/90's our only exposure to music videos was through MTV. But I haven't watched MTV in 15 years and no one cares about that anymore. Now-a-days music videos are for the underground. In this age of technology, videos are another way to get your band out there without having to feel like you sold out or like you want to be on MTV. We're lucky to have a guy like Thomas who gave us the opportunity to make a great video.

Javi-I love Thomas to death, he's always been supportive of us from day 1 and he's been a very supportive friend since I've known him. He hit us up about doing a video and naturally we were in 100%. The experience of it fucking ruled and it was an honor to have Thomas make it and to just be a part of it. Stoked to see more of his ideas in the future and we wish him



Make Your Mark

nothing but the best.

Josh-Thomas is a friend of all of ours, he lived in Des Moines before he lives where he's at now. He loves film, directing, and shooting, it's his passion. The video was all his idea, so we setup a whole weekend of stuff to do and film and he directed and filmed it along with our friend Matt and some other people. He's done videos with Victory and Degeneration so far and really loves not only making great videos, but documenting the midwest scene on film through his videos.

**I know you all just had the opportunity to play with The Business, how was that? Do you have any plans for future shows?**

Jordan-Seeing The Business is always a good time. KC is always a good time. Johnny Starke and The Uncouth asked us to play this show. It was our first show in KC and I think we had a pretty positive response. It was on a Thursday night so we didn't get a chance to really hang out since I had school the next morning. But it was a quick trip down and back. We have a huge show coming up June 20 with 15 bands on the bill including out of towners like Victory, Bad Assets, The Jetbirds, Brickwall Vultures, and The Agrestix. Check out our FB page for the flier. This is more than just a show, it is also probably the best pizza party you'll ever go to. Yes, there will be home made pizza.



Javi- I was personally excited to play with The Business. Johnny Starke of Teenage Heart Distro out of KC is a good friend and hit me up about MYM playing that show. It fucking ruled we had a blast being on the bill. We had the pleasure of playing with The Uncouth! and Braindead that night, both killer fucking bands out of KC. The scene there seriously rules and I love traveling there to see people and hang out. As for future shows I'm stoked about what we have in store and can't wait to share the stage soon with bands like Doomhammer, Court St and Concrete. I think it's fair to say I'm pretty stoked for the future.

Josh-The Business was fun, and I love playing with our friends The Uncouth. It's great to have those kind of opportunities to play with greats like that. It was our first time playing Kansas City so that was exciting, they have a pretty big scene so a lot of people showed up and it was a blast.

**I also know you are going to be releasing a recording with Crowd Control, how did that come about? Any other future plans on recordings?**

Jordan-We recorded sometime in December and have been sitting on these tracks, waiting for someone to grab on to them. I'm not all too sure who met who first, but I first heard about CCM in Milwaukee at Midwest Live and Loud a few weeks ago. I noticed their huge banner and picked up some of their buttons. I think Josh or Javi contacted them with our music and since then things have progressed to a record. I've never seen such a quick/smooth progression. We are always working on new music and hope to have something else to record for everyone soon.

*START A BAND, SUPPORT A BAND, GET OFF YOUR PHONE, DON'T  
BE AN ASSHOLE, MAKE NEW FRIENDS AND WE'LL SEE YOU AT THE  
NEXT SHOW HOMIES.*

Javi-When Josh hit us all up about Crowd Control Media being interested I was instantly fucking excited. We've been wanting our record out for a while and we've worked our asses off playing and getting tighter and tighter as a band. So it was rad to hear about a label in LA wanting to take us on and help us spread the word about our music. Glad they were stoked so I can't wait for it all to happen. So huge fucking shout out to CCM for the opportunity!

Josh-I'd never really heard of them until recently. Doomhammer and Cycle of Violence were putting out music with them so I became aware of them, then at Midwest Live and Loud they had a pretty big presence. We'd had a whole album recorded since December trying to find someone to work with with no luck. We'd had some people kind of show some interest, but I messaged Sheldon with our music to see if he was interested and everything took off like a bullet train. A week after talking with him we're starting pressing. Crowd Control Media has been cool to work with and they seem like really down to earth dudes who are interested in getting great bands out to the world. We have some more songs written and unrecorded and plan to write more, so another album is a certainty in the future.

**What are your pros and cons of this subculture? Things that bug you, things that keep you staying positive towards this scene?**

Jordan-For me, it was my career. Aspects of our subculture don't go over well with the media, or people who have no idea what it really is. I didn't want to jeopardize my career over someone's misunderstanding. I do my work at work, and do my music when the bell rings at the end of the day. Kids know I play in bands. But with the terrible excuse for music these days, kids don't really know what being involved with music is all about. During class they ask me to turn on the awful station that plays the same garbage that is filled with content even I am uncomfortable listening to. Instead I play ska and reggae

for them while they work. I hope that at least one of them is positively affected and realize other kinds of great music exists. Along with any group of people, drama, violence and plain old bad attitudes can make our subculture seem irritating and unattractive. My driving force in maintain positivity is music. Give the people a reason to get together and positive lyrics they can sing along with and everyone will enjoy themselves. Leave the violence for when it's necessary.



Javi-I love playing music, so I don't care about the bullshit. I love drumming and being in bands. I've totally enjoyed the company of Rob, Josh and Jordan and watching our band grow. I keep the PMA as much as possible and try not to let shitty attitudes in general fuck my day up. I have great friends and family supporting us and as long as I'm true to myself and focus on being a good husband, son, brother, friend, and father I have everything I could ever want.

Josh-The internet is a double edged sword for the skinhead culture. It allows more exposure to music, clothing, people, scenes, and everything, so that's great. But now everyone has their own podium and everyone can sit behind a screen and say or do the dumbest shit. There's always been drama, but now I've seen more bullshit come off of facebook than ever needed to happen. My big tripe is getting added by people online from other towns, getting to know them kind of, then I finally make it to their town, get to know them in person and they suck. It has it's ups and downs, I've seen a lot of people drop out due to drama, but in my opinion if you do the skinhead thing because you love the music and you have a personal preference to the subculture, then you'll always be doing it no matter how much drama there is.

**What are some bands you y know or bands that have come and gone that you feel never got there just do, or are bands that you feel are killing it that need to be noticed?**

Jordan-Bands from Des Moines' past: The Creepy Kids, Ego, Circlepit Assholes, Knuckled Down, and Through Hard Times all had amazing potential but for some reason or another broke up. Bands from Des Moines' present: Traffic Death, Violent Knights, Die Mutts, Rumble Seat Riot. These are all bands people should check out. Present bands I have gained recent influence from would be Hard Evidence, Bishops Green, Noi!se, 99 Bottles, and Victory. I didn't find punk rock until the late 90's so I missed out on the 80's and 90's era. But there is great music coming from all over the place and it is great to be a part of it, especially in the Midwest, especially from Iowa!


Javi-I think Concrete out TX are beyond killing it. Fucking love that band and the dudes are cool as fuck. Doomhammer out of WI is fucking insane and I love raging to them at work all night. Hard Evidence is in my opinion doing it right and they fucking kill it live. The Uncouth! are absolutely solid and I can't wait to see what they have up their sleeves. Don't sleep on any these bands and definitely get to a show soon if they play near you soon.

*ASPECTS OF OUR SUBCULTURE DON'T GO OVER WELL WITH THE MEDIA, OR PEOPLE WHO HAVE NO IDEA WHAT IT REALLY IS.*

Josh-The other guys can probably talk a lot more about older bands etc. Rob was in a band back in the day called Lock-down that was fucking awesome. Violent Knights are an Oi! band from Des Moines if you haven't heard of them. The Uncouth, 99 Bottles, Court Street, Degeneration, Victory, Virgin Whores, Die Mutts, Peer Pressure, there's probably more bands that I can't think of, but those are all dudes doing their thing in the midwest right now.

**Any final words?**

Javi-Be who you are first. Fuck what people think and enjoy your fucking life. Grow your hair out, buzz it, wear what you want, drink, don't drink. Start a band, support a band, get off your phone, don't be an asshole, make new friends and we'll see you at the next show homies. Orale.

Josh-I just want to say thanks to everyone who's been to our shows, talked about us, listened to our music, and supported us. This record we're putting out with Crowd Control Media is a big thing for us and me personally, I'm really excited for it. 



# A TALE OF TWO SHIRTS

## DITCH

In 1996 I owned at least two infamous hardcore shirts. One of them was a pink Cave In shirt that I bought from the band at a show where every other color was sold out. Although that shirt was notorious enough to earn me the nick name, "Pink Cave In Shirt Man" from some older kids in the scene, this is not the story of that shirt; this is the story of a homemade Ten Yard Fight shirt.

1996 was an awkward year in the history of hardcore and I was at the awkward age of fourteen, trying to navigate through a world of baggy pants, CIV music videos, and girlfriends who are into letting boyfriends get to second base. At the time I was really into making blank white T-shirts into punk rock T-shirts by writing on them with a sharpie. I made some VERY punk shirts. I definitely made my own Minor Threat shirt with an even cruder depiction of the already crude black sheep logo. I also definitely had shirts with slogans like "DRUGS ARE FOR HIPPIES," and "I HATE PINK FLOYD" (I stole that one from Johnny Rotten). I wrote "This Is Boston... Not LA" on the back of an old dress shirt. Years later when my best friend moved to L.A. I gifted him a copy of "Boston.... Not L.A." on C.D. and he confessed that in junior high he had often scratched his head looking at my shirt, thinking "What the Hell is that supposed to mean?"

Artistic recreation.... I no longer own the infamous shirt.



Ten Yard Fight's "Hardcore Pride" 7" had just come out and I was really pumped on that record. Admittedly at the time I was not a huge fan of their demo. I had seen their first show at the Red Barn in my home town of North Andover, Massachusetts, but I was a little vibed out by the whole football image. I was pretty used to being picked on by jocks at school. I mean I did wear home made punk shirts. "Hardcore Pride" was not so much a football themed record and they really nailed that 1988 nostalgia sound. It was a very big record that year.

Of course since I liked the Ten Yard Fight record so much, I came up with an awesome idea.

My dad was a principal at a middle school a few towns away. Incidentally someone who ran a football camp for middle schoolers gave my dad a T-shirt for the camp. It had a goofy picture of a football player with his hands on a teenager's shoulders. I drew X's on the football player's hands and wrote "TEN YARD FIGHT" over the picture. On the back I wrote "Hardcore Is Just One Big Football Game." It was an actual quote from one of their songs. I thought it looked pretty crucial.

November came around and Ten Yard Fight had a show coming up where they were opening for Snapcase at the Middle East in Cambridge. At the time the Middle East was still an all ages club. This was a Sunday matinee show, and my friend Andy Simons convinced his dad to drive us to the show. I convinced my dad to come and pick us up. We were suburban hardcore kids and this was not uncommon- it didn't even dawn on me that anyone would be embarrassed to get rides from their parents to shows. I went to the show wearing my bootleg Ten Yard Fight shirt. It should be noted that this article is not meant to condone wearing a shirt of the band you are going to see. If you are not fourteen and it is not 1996, there is no excuse for this kind of behavior.

We got to the show in time to see Cast Iron Hike. By 1996 standards they were a hardcore band, but really they had more of a cheesy alt metal sound. Leaving bands like Cast Iron Hike in the dust was the reason that bands like Ten Yard Fight and Floorpunch had to exist. I don't remember if we saw the opening band, Miltown or not. When Ten Yard Fight played, I was so pumped to see them and sing along to their straight edge anthems. They totally brought everything they had to the stage and the audience went ballistic. After they were done, I approached their singer, Wrench and told him they played a great set. He looked at my shirt and said something. It was too loud in the club to actually hear him, so I just nodded my head, pretending that I knew what he had said. A little after Snapcase



started playing Andy and I noticed that it was time to go meet my dad outside. It wasn't a big deal to me because they opened with "Steps," which was one of two Snapcase songs that I knew at the time.

A few days later I got a phone call from my friend, Ray Lemoine. He was a high school dude from my town who took myself and a few other kids my age under his guidance. He was kind of our hardcore instructor, and he turned me onto bands like Youth Of Today, the Cro Mags, and Warzone. Class was always in session. His passion for hardcore was contagious, his knowledge was encyclopedic, his antics were legendary, and he liked to fight. Anyway Ray was calling to let me know that he had been talking to Wrench, who was actually from our same small suburban town, and Wrench had told him that he was pissed about my handmade Ten Yard Fight tribute shirt. He said that he was worried that people would think they actually made shirts that looked like mine- that was kind of a ridiculous notion even to me at the time. I don't know if Ray was telling me the truth about Wrench's concerns, but I do know that Wrench really did hate my shirt. I said to Ray "Dude, Ten Yard Fight's shirts aren't that cool. They just say the band's name on them and don't have any pictures on them. I don't want to spend money on a shirt like that when the shirt I made is cooler." I guess that was pretty ballsy on my part. Then I said "If he wants me to stop wearing my homemade shirt so bad, he should just give me a real Ten Yard Fight shirt."



I got another call from Ray. "Dude, Wrench said that he would give you a Ten Yard Fight shirt, but you have to agree to get rid of your shirt." I said that I was fine with that. The next time Ray called he said, "I'm adding a new part to this deal. We have to have a ceremony where we burn your shirt and they bestow a real Ten Yard Fight shirt on you. We can do it at the skate park." I thought this was funny enough, but when a week went by and nobody was following through, I said to Ray, "My Ten Yard Fight shirt is still cooler than the shirts they make. I don't want anyone thinking that I actually bought a shirt from the band." This blew Ray's mind and he told me I needed to stop watching Another State Of Mind. I think it also really pissed off Wrench. I heard that the other members of the band thought that it was really funny and dug that I made my own punk rock Ten Yard Fight shirt.

A couple of months later Ray booked a huge show at a Legion Hall in the town next door- Haverhill, Massachusetts. Slapshot were headlining and it was a big come back show for them, kind of a celebration of the release of "Olde Tyme Hardcore." Ten Yard Fight were also playing, along with Floorpunch, Bane, and the first live performance from Proclamation. It was an epic show and helped to establish Ray as a young promoter. He went on to book some of the most infamous hardcore and punk shows in the Boston area in the late 90's- including the final Trouble show with the Anti Heros and Patriot that ended in a mini riot. He booked huge shows at this big church in Boston under the name DHU (Dick Heads United) with his buddy, Tim.

When I was in high school I was hanging out with my friend Heather, who was older than me, and she told me that her friend wanted to set her up on a blind date with this dude. "I guess he's really into BMX bikes and his name is Anthony, but people call him Wrench. I think he used to sing for a straight edge band. I just don't know if I can bring myself to go out with a guy named Wrench." I told her the story about the T-shirt and she just about fell down laughing. She seriously considered calling up her friend and asking him to set up the blind date just so she could show up wearing the infamous Ten Yard Fight bootleg shirt, but I couldn't find it.



Years later, Wrench ended up marrying the ex girlfriend of my college roommate, the Pos. Heather overdosed on epilepsy medication not too long after her appearance in the story. Ray Lemoine went on to become an international figure of notoriety, from running the company that made the infamous "Yankees Suck" shirts, to travelling to Iraq to provide humanitarian outreach with absolutely no qualifications. That story can be read in full detail in his memoir, Babylon By Bus which he wrote with Jeff from In My Eyes. He more recently made tabloid headlines when he beat up Paris Hilton's brother at a party hosted by Lindsay Lohan. In an interview he said that he was seeking refuge with the Castro family in Cuba. I don't think it was true, but he hasn't been in the news since.



## REVIEWS - FILMS AND DVDS

### **xxxAll Agesxxx: The Boston Hardcore Film**

First impressions mean a lot. Unfortunately this movie starts out with footage of the 2010 Gallery East reunion show that featured Jerry's Kids, the FU's, Slapshot, and the first live appearance from DYS since the mid 1980's. This footage is all good and fine, reflecting the legacy that the early Boston hardcore scene still shines on younger generations. Still though in the age of Youtube where anyone interested would have already seen this footage already, this is not what people come to this movie to see. It would have been cool footage to tack in at the end behind the closing credits. Luckily five or ten minutes into the movie, footage of Jerry's Kids playing "I Don't Belong" in 2010 fades to footage of Jerry's Kids playing "I Don't Belong" in 1983 when they were opening for the Misfits. While this footage is not glossy or professional looking, it brings the viewer exactly where they want to be.

All Ages puts a hyper focus on Boston's hardcore scene from 1980- 1984. This was a time before Slapshot and Wrecking Crew, but already distanced from the original punk sounds of Unnatural Axe, La Peste, and the Outlets. The format of the documentary follows the template of the American Hardcore documentary, with current footage of key players talking about subject matter in a fairly linear, at times chronological order, digitally spliced with archival live footage, amazing "back in the day" photography from the legendary Phil In Phlash (see the cover of SSD's "The Kids Will Have Their Say"), and even rare media footage from the time.

Right from the get go, the influence of Boston as being a college town, is seen in the interviews from figures like Dave Smalley (DYS/Dag Nasty/Down By Law/ALL), Choke (Negative FX/Last Rights/Slapshot/Stars and Stripes), John Sox (FU's/Straw Dogs), Jon Anastas (DYS/Slapshot), and Jaime Sciarappa (SSD/Slapshot). The interviews have a level of consistent articulation and coherency that is otherwise rare in punk rock documentaries of this type. This also stands in stark contradiction to the general image that people have of the Boston hardcore scene to being dominated by straight edge neandathal knuckleheads. One person who is blaringly missing, aside from in archival footage, is Al Barille of SS Decontrol. Ironically it is also explained in the film that Al's dismissal of the "This Is Boston.... Not L.A." record is the reason tha not only SSD were not on the comp, but additionally the reason the comp was missing Negative FX. Also ironically the band who wrote the title track of the album, the Freeze were from Cape Cod and were themselves dismissed by much of the X- Claim contingent.

Once the movie gets past the reunion footage, it stays exciting until the end. The interviews are funny, the old footage kicks ass, and the Boston hardcore scene of the early 1980's produced some of the most memorable music of the era. It's hard to deny the musical dynamite of records like SSD's "The Kids" and "Get It Away," the FU's "My America," Jerry's Kids' "Is This My World?," DYS's "Brotherhood," and even The Freeze's "Rabid Reaction" and "Land Of the Lost." The subject matter of the interviews is interesting and relevant rather than banal. Such topics include flyers, straight edge, the importance of all ages shows, the impact of college radio on the scene, the music that inspired the early scene, and the connections between Boston and D.C. Some of the more funny interviews are about the dynamic between SSD's goofy punk rock attitude of SSD's vocalist, Springa, and the no nonsense

attitude of the hard nosed Al "Lethal" Barille on vocals.

To the jaded a movie like All Ages may come off as empty nostalgia, but that's bullshit. All Ages duly serves as a way for younger generations to familiarize themselves with their roots. It also helps to demistify the old school hardcore generations and show people that they are completely capable of creating a scene in the same manner that mere teenagers and college kids did in the past. Aside from being just educational, this movie is an entertaining tribute to some of the best hardcore ever created. Don't be an asshole. Man up and then let your heart be broken by the existance of SSD's "How We Rock" and DYS's fucking awful second album.

### **East End Babylon: The Story of the Cockney Rejects**

This documentary biopic is a wall to wall look on one of the most influential and groundbreaking Oi! bands of all time. In a publication like this, there may not be any real need to talk extensively about how pivotal the first two Rejects albums were, but if you don't know, check them out and thank me after. East End Babylon is mostly based on the memoir that the Rejects' singer, Jeff "Stinky" Turner wrote with Garry Bushell, fittingly titled Cockney Reject. If you have not read the book, this will likely be mostly new information to you that appears in this movie. If you have read it, it's still worth it to see the stories in the book come to life, and the appearance of Stinky's mom talking about the Rejects is worth the price of admission alone. The story of the Cockney Rejects is pretty amazing, from the band lining up a recording session with Sham 69's Jimmy Pursey before they had songs or even a drummer, to blowing up in popularity and subsequently having to go to physical battle with fans of rival soccer teams and racist skinheads at their own gigs. There is a lack of original recordings from the 80's albums, which I suspect may have been over copyright issues with EMI (Only Stupid Bastards Help EMI), which is a bit of a bummer, but there are live performances of most of the classics, along with music from the band's most recent albums. This is a professionally done flick with tight editing and entertaining interviews.

### **Filmage: The Story of the Descendents and ALL!**

Filmage is a 100% DIY effort from two rabid fans of the Descendents. Somehow they manage to still give us a movie that comes off as professional, despite a lack of budget or noted experience. This documentary follows the story of the Descendents and how they eventually morphed into ALL! before returning with as the Descendents again, focusing on the perspective of drummer Bill Stevenson. This gives the movie a very personal tone that keeps things interesting and using Stevenson as the center makes sense, since he was the one member that was present from the band's inception as a three piece, to the introduction of Milo as the band's iconic front man, and the numerous different incarnations of ALL! Although I am not a fan of ALL!, the parts of the movie that talk about their evolution with varying front men, is fast paced enough to maintain interest. Admittedly though the most interesting parts are the interviews with friends of the bands in the earliest incarnations of the Descendents, such as Keith Morris (Circle Jerks/Black Flag), Joe Nolte (The Last), and Chuck Dukowski (Black Flag). The greatest highlight of the movie comes at the point that covers Stevenson's brain surgery that led to the rest of the Descendents reuniting with Milo. There are some awesome interviews with the brain surgeon and Bill Stevenson's renewed positive attitude on life is absolutely inspiring.



## My Career As a Jerk

This documentary on the Circle Jerks was released in 2012, but came out without a whole ton of fanfare. The title gives the impression that it is the film memoir of one member of the Circle Jerks, but it actually tells the story of the band's career. Coming from Dave Markey of We Got Power fanzine and also the filmmaker behind SLOG and The Year That Punk Broke, My Career As a Jerk, is chock full of interviews and live footage of the band.

The Circle Jerks have always been known as jokesters, so it's no surprise that they make for great interview subjects. The details gone over in this movie are absolutely extensive- the Jerks story is told thoroughly, from their start and the controversy surrounding Keith Morris and Greg Hetson repurposing parts of Black Flag and Red Cross songs that they cowrote to make up the meat of several Circle Jerks songs, to the making of Repo Man, the ill advised heavy metal records, and all of the splits, reunions, and hiatus periods. If you are a fan of the band, this is definitely worth checking out, but it is pretty lengthy, so if your attention span is as short as a song from "Group Sex" you may want to take some ADHD meds before you make the popcorn.

## Chip On My Shoulder: The Cautionary Tale of Slapshot

This movie was sitting in the vaults for a few years before it was finally released by Taang! Records. As a diehard fan of Slapshot with the band's hockey mask logo tattooed on my arm, this was worth the wait. With behind the scenes credits from Ian McFarland (Blood For Blood) as director and Antony Moreschi (Ten Yard Fight) as writer and coeditor, this documentary certainly has some real deal hardcore credentials, without even mentioning the narration from Dave Smalley. It's hard to gauge how interesting this movie would be for someone who is only a casual fan of the band, as things get pretty extensive here, dealing heavily with interpersonal politics between bandmates and the emotionally charged atmosphere that created one of the most infamous straight edge hardcore bands of all time. Everyone in the band is incredibly open about how they felt at different points in the history of Slapshot and at times they don't always have the nicest things to say about each other, but this makes for a very honest version of the story of the band. It also shows a rarely seen sensitive side of the members of a very hard band. The rare live footage of the Slapshot spanning their career is also amazing to see. For a movie so long there are two strange omissions- one being talk about the "16 Valve Hate" album, and the other being the existence of the Stars and Stripes side project. Thankfully you are reading this zine, so you have already had a proper lesson on Stars and Stripes.

## REVIEWS- VINYLs, CDs, DEMOS

### Antagonizers ATL Hold Your Ground (Long Shot Music)

Antagonizers feature members of Adolph and the Piss Artists and play Oi! influenced street punk n roll. The vocals are along the line of the Stitches/U.S. Bombs and the music showcases a talented group of musicians playing tight and well polished punk rock. The title track and "Believe" are the leading tracks here and fans of punk with some rock n roll sensibilities will be pleased to check them out. Check out the blazing guitar solos. Yow!

### The Authority Wreckage Of the Past (Crowd Control Media)

The Authority are very key figures in the history of Southern California Oi!, especially Oi! in Orange County. This CD is an

anthology of recordings that the band did after Bill Barnes moved from bass to vocals and includes some absolutely killer songs like "Embrace The Hate," "The Voice," "Teenage Authority," and a cool punked out cover of "Guns Of Navarone." There is a short list of songs that have not aged well from when the band went in a more street punk, Clash inspired direction, which was a very prevalent sound in the 90's, but the songs that are great radically overshadow the misses. Anyone with an interest in the history of American Oi! should find a whole lot to like here.

### Bedlam Knives Here Comes Trouble (Dr Strange)

This is poppy melodic punk rock, with a strong Oi! influence, featuring various members who played in or still play in the Generators, Schleprock, Toughskins, and Strong Arm and the Bullies. Their sound is actually sort of a mix of all of those bands. It's maybe a bit polished and lacking some edge to it, but these are very catchy songs and every one in the band is more than competent at playing punk rock. "Hate Affair" is an especially well crafted song. That cut alone makes this record worth a listen or two.

### Bishops Green Gross and Net/Night Terrors (Under One Flag Singles Series)

Bishops Green is the newest band from the people who brought you the Subway Thugs and Lancasters. Fans of their earlier projects which really helped define the sound of 90's Canadian Oi! are no doubt already fans of these guys. "Gross and Net" is a really catchy tune and helps distinguish Bishops Green as a force to be reckoned with. Side B is a little more standard 90's style street punk, bringing bands like Oxymoron to mind, but it's still pretty well done, if not as inspired as the lead track. The "Under One Flag" singles are by design very limited, but their six song 12" should be easier to find and is creating a very strong hype around the band. They are not really my bag, but I can certainly see the appeal, especially to fans of 90's street punk.

### Crucial Change So It Begins/Mourning In America (Crowd Control Media)

For a band who made a name for being posters of the anti P.C. skinhead contingent, Crucial Change have made a very mature and nuanced album. With well thought out lyrics that speak out against racism and other forms of tyranny, Tyler has apparently changed his outlook on a lot of things. That's not to say that there's no controversy here there are some anti Muslim and anti amnesty sentiments, plus a song about Odin, but this sure ain't your daddy's Crucial Change. Musically this album is also much more intricate and riffy than the band's previous efforts, with a new gentleman on guitar by the name of Ryan Gillespie. The best songs are the ones where he shines, such as "So It Begins" and "American Heart," which has kind of a Misfits-esque undertone. The music is still hard American Oi! with some hardcore influences as well as some European Oi! flavor, but it's just a lot more sophisticated than Crucial Change's previous recordings. The C.D. version of "So It Begins" comes with the songs from their new 7" attached.

### Done Dying Dress For Distress (Irish Voodoo)

It's been some time since Dan O'Mahoney has been singing new songs into a microphone. It has been even longer since he did a proper hardcore record that is this similar to the music he did with No For An Answer and Carry Nation. He's joined by some other



Orange County hardcore veterans from bands like Outspoken and Blackspot. This record came out in 2013 along with the "Shelf Life" 7" which is also pretty fucking awesome. Dan O' doesn't have time to sing about teenage problems so a common theme in Done Dying's songs is figuring out how to live by the values that people take from punk rock while dealing with grown up issues, like divorce and a spoiled economy. These songs are fast, angry, and on point. The lyrics are relevant and meaningful. Come to think of it shouldn't this describe all hardcore? Unfortunately that's not the case. Fortunately this band exists.

#### **Down For Life Comin' Out Swingin' (Crowd Control Media)**

Down For Life sometimes play very heavy hardcore, and sometimes play very hard Oi!, and sometimes play songs that lie somewhere in between. The best songs are the ones that lean more toward the Oi! side, like "Skinhead Rock N Roll," "Down For Life," and the "By My Side," which is a little reminiscent of "Til The End" by the Bruisers (that's a pretty strong compliment). They lose me at times when the breakdowns get a little excessive, but otherwise this is a pretty killer album. The Warzone cover at the end is a very nice touch.

#### **Footsoldier Skinhead Forever (Crowd Control Media)**

Footsoldier are not the type of band who goes out of their way to please people or appeal to people outside of hard core fans of American skinhead music. This is a very raw, balls to the wall record. These guys could have pretty easily fit in on the first U.S. of Oi! comp. Overall it's a winner, especially with the title track which is a dirgy knuckle dragger designed for chanting along to and stomping boots. "Stomp a Hippie 2 Step" is ripping fast one with some dumb as shit lyrics about hippie bashing. They drop a "fag" in the lyrics to this one but have stated they are not anti-gay. "Price Of Freedom" is much more thoughtful and talks about first hand real life experiences about going into combat over seas. The lyrics to this one are a real highlight from this four song record. Fans of late 80's American Oi! should and probably will check this out. Everyone else has probably already decided that they don't want it.

#### **Hardknocks Confrontation (Vinyl 4 Bootboys)**

Hot guitar licks and hard vocals are the rules of the game on this record. The Hardknocks have been around on and off for some time now, and now they finally have some of their songs on vinyl. David Perez, who formerly played in a recent incarnation of the Toughskins really shows off his guitar skills here. While this record is very hard it's actually the more subtle guitar melodies that make the Hardknocks unique, not to say that they don't have a killer bassist or strong vocals. The real stand out track on this 7" is "Brothers In Arms." Look forward to an L.P. out from these guys soon.

#### **Harrington Saints/Upright Citizens/Let's Go Rob a Bank (Longshot/Pirates Press/KB/Soul Food)**

Harrington Saints are an incredible live band. On some of their releases the more polished studio sound takes some time to get over, but the strength of their songs always ends up shining through. On this record they seem to have scaled back the production so this is not such an issue. Both sides of this single are very strong. "Let's Go Rob a Bank" is a particularly ballsy number, both in terms of musical execution and blunt lyrics. Harrington have a tradition of

singing about populist politics in a meaningful way and this helps them stand out when so many bands are content to just sing about how shiny their boots are and how great their mates are (Harrington incidentally do have a good share of skinhead party songs as well). For those not familiar with this band, they play no frills Oi! that nods to the Angelic Upstarts while keeping a distinctly American sound.

#### **Pink Panzer Manthunder (Chapter 11)**

This is the funniest record to come out in years. Pink Panzer is a perfectly created musical clone of Skrewdriver singing songs about the woes of being a Nazi and having sex with other men. More please.

#### **Proletariat Youth Chin Check demo E.P.**

Fast straight edge hardcore is a little bit of a hard thing to come by these days, so bands like Proletariat Youth are a welcome addition to the scene here in Southern California. The best thing about this band is that they don't fall into the overdone trappings of powerviolence which really dominate hardcore now. The vocals here are a little more Floorpunch than Youth Of Today or Insted, but they definitely bring the goods, adding in fitting mosh parts to balance the fast parts. Some of the lyrics that are overly straight edge xxx crucial posicore get a little cheesy, but then they also have some more meaningful lyrics to cancel those ones out. The one thing that is really missing here is the big pileup singalong parts. This band is already pretty fucking great, but if they just took the time to study up on the epic singalongs in songs of yesteryear like "Wake Up and Live," "Talk Is Cheap," and "Live and Let Live," they would be completely unstoppable. Can't wait to hear more.

#### **7 Seconds Leave a Light On (Rise)**

Well this is no "The Crew" or "Walk Together, Rock Together," but 34 fucking years after the band released their first demo, 7 Seconds are still staying vital. I would not suggest this album as an introduction to the band to a young gun trying to figure out what these guys are all about, but I would definitely suggest it to any long term fan of the band. There are a few misses here, but "I Have Faith In You" and "My Aim Is You" are classic 7 Seconds hardcore. "30 Years," "Slogan On a Shirt," and "Heads are Bound To Roll" are anthemy punk rock ditties to sing around the camp fire after a few strong glasses of Pepsi. "Standing By Yourself" and "Leave a Light On" are lighter takes that fit somewhere between songs from "New Wind" and the Bouncing Souls. This is not for everyone, but if you think you may like it, you probably will.

#### **Shattered Faith s/t 7" (Hostage)**

It's only been a couple decades, give or take five or ten years since there has been a new Shattered Faith record. They have been playing live again for quite some time though and that is certainly reflected in the execution of this slice of plastic. Shattered Faith never really got much recognition outside of Orange County, in part because they were not a touring band, in part because their catalog has only been in print sporadically, and in part because they were Christian and supporters of Reagan. Their music certainly was never the issue, because these guys have always delivered high quality melodic punk rock that stands its own against the Adolescents, CH3, MIA, and early Bad Religion. The only song that is truly new on this record is "Suburban Boredom." The



strongest track is "Power To the Kids," which they wrote when the band was playing under the name Firecracker 500, but never released. It's definitely cool to have this song in the collection now. The B side is "Mirror's Reflection," which appeared on the live side of the band's 1982 L.P. but had never been recorded in the studio. This record is slightly more poppy than the band's 80's output, but this is definitely a Shattered Faith record and it's good to have them back.

#### **Suede Razors Here She Comes/Longshot Kid (Pirate Press)**

Suede Razors are a side project from members of Harrington Saints and Sydney Ducks, among others. This is less Oi! and more informed by Glam and 70's Pub Rock. These two songs are catchy and the band captures the essence of their influences pretty well while also adding a little bit of a modern twist. Fans of Count Bishops, pre punk Cock Sparrer, or even Giuda take note. Pretty cool single here.

#### **T.S.O.L. Songs From Suburbia**

This record looks like it was intentionally made to look like a bootleg, so I won't say who is behind it. "Darker My Love" had only properly been released on the Suburbia Soundtrack album, which is hard enough to come by and the second side of the L.P. is the musical score to the movie not so hot. This version of "Wash Away" was also only available on the same record. These two songs were probably the best from their mid era career of the 80's where they still had Jack on vocals, but had keyboards and were very into early 80's Damned records. There certainly are a ton of people who hate that T.S.O.L. went in this direction, but I'm a big fan, even if that makes me kind of a sissy. Pass the eyeliner.

#### **Vanilla Muffins A Little Night Music (Soul Food/Sunny Bastards)**

The Vanilla Muffins once sang that they are the the best band in the world. They are kind of right. It's been over ten years since they've offered us any new music, so it was a splendid surprise to find out that they had a new 4 song 12" coming out. They are back with all of their previous sweet ridiculousness and impossibly contagious enthusiasm. During their first go around, they were pretty obscure, but in recent years people have started finally appreciating them, so it makes sure that Colin and the gang are back. The record kicks off with a jubilant ba da ba chorus on "It's All a Joke" and it's like no time has gone by since we last heard them. One more original song makes the A side; it's called "Modern Football Sucks" and it borrows a large chunk of its lyrics from the Cockney Rejects' "Beginning of the End." The second side of the record has two cover songs one being a version of Blondie's "Dreaming." Spectacular choice there. The other is another New Wave cover of a song called "Radio" from the Nixts. I am not familiar with the original, but the Vanilla Muffins version is of course cool and it has some funny keyboard parts. The Vanilla Muffins sound like a side project between Joey and Dee Dee Ramone with members of Cocksparrer and the Cockney Rejects. That sounds incredible, right? Right.

#### **Violent Reaction s/t (6131/Mind Rot)**

If you ever thought the Agnostic Front "United Blood" 7" and the Negative Approach 7" were good but just a little too slow, this is the band for you. This is fucking blistering. In the past I had a very unfavorable outlook on hardcore bands from the U.K. who were

not Discharge, but with so few domestic releases coming out of the hardcore scene in the good ole U.S. of A. in the past few years, it's pretty hard to dismiss bands like this. The cover does not have a band name on in anywhere, but it does has a pretty cool drawing of a boot stomping on a giant spider and some pills. If you are a tarantula, I would suggest staying the fuck away from this band. Everyone else should check them out.

#### **Warlords/True Grit Oi! the Split (Stratum)**

L.A.'s Warlords have been around for more than a decade and this is their first record a split with True Grit from Canada. Warlords for a long while were very rough around the edges, but they have always been known as guys who really were interested in building a stronger scene. It comes with great pleasure to say that their songs on this split show a band that has really refined their sound and made things work. The backup vocals sound especially great on their second song, "We Know Our Rights." The Warlords have a pretty loyal following already, but even those who may not have been a fan of theirs in the past, should check this out. True Grit are also pretty decent, if not completely original. Still a good listen throughout the whole record. Look forward to the Warlords' "Love It Or Leave It" E.P." coming out some time in 2015.

#### **The Cliches/Victory A Smoking Split 7" (Oi The Boat/Randale)**

A split 7" is really the perfect format for a band like the Cliches. They have always had a very solid sound with a tried and true approach, but with them a "less is more" type of format works out as once they get past a few songs, they start to lose power and distinction from one track to the next. The two songs that they contribute to this split release are also some of their strongest efforts. "Phoenix" has some pretty strong two guitar dynamics and driving verses that adequately get the heart pumping. "None For All" is a previously released tune, but it rounds out their side of the record very well, with a strong hooky chorus. Both songs rely on the clean guitar tone which is pretty effective sometimes, even if overused by a lot of skinhead bands right now. At their best The Cliches remind me of a mix of class of 1978 sensibilities with the better songs from Perkele or the Templars. Victory are a real juggernaut of a band. They are certainly one of the most talked about American Oi! bands to come out in the past few years and this is a rare example of a hype band living up to their reputation. They don't get experimental or follow any trends, but they still manage to avoid being generic. With two 7"s, and a hand full of songs on splits and comps, they have yet to make a miss. At one point they made a fairly professional music video for "The Difference," which appears on their split and is probably their best song to date. Presumably they may have expected to release this song earlier, but it has been worth the wait to finally get a chance to listen to this song outside of Youtube. It's a solid anthem for "skins n punx" with epic singalongs and a contagious bass line. "Enemy of the State" gets a little political with a scathing critique of the N.S.A. and government overreach in general. I wouldn't recommend tapping these guys' phones unless you are ready to eat some steel cap. With members of Pist n Broke, Victory appeal to fans of a classic American Oi! sound who are looking for something fresh.



MY NEIGHBORS HATE  
**PUNK ROCK**

**SMEARED IN INK**

ISSUE I



CCM-FLEXI-001

1. BOOT PARTY - MEDIA
2. THE HARDKNOCKS - TRUE TILL DEATH
3. MAKE YOUR MARK - NEW RADIO

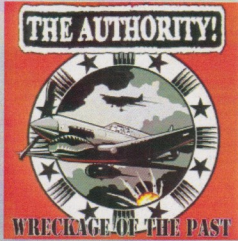
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**ANYWAY!**



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THE AUTHORITY!  
WRECKAGE OF THE PAST  
DIGIPAK

CCM-002



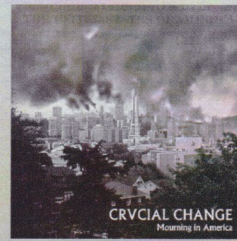
DOWN FOR LIFE  
COMIN OUT SWINGIN  
CD

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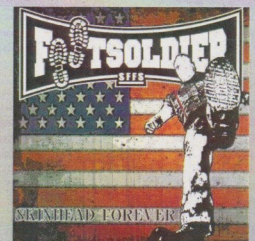
CYCLE OF VIOLENCE  
NEVER BOW DOWN  
CD

CCM-004



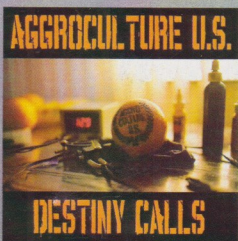
CRUCIAL CHANGE  
MOURNING IN AMERICA  
7" EP

CCM-005



FOOTSOLDIER  
SKINHEAD FOREVER  
7" EP

CCM-006



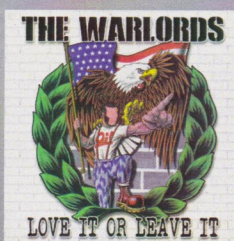
AGGRO CULTURE U.S.  
DESTINY CALLS  
7" EP

CCM-007



CRUCIAL CHANGE  
SO IT BEGINS  
CD

CCM-008A



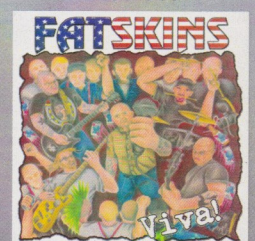
THE WARLORDS  
LOVE IT OR LEAVE IT  
(AMERICAN SKINHEAD COVER)  
7" EP

CCM-008B



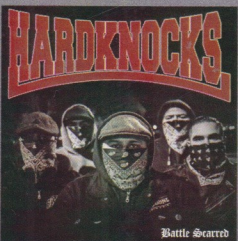
WARLORDS  
NEW BREED HOOLIGANS  
(HOOLIGAN COVER)  
7" EP

CCM-009



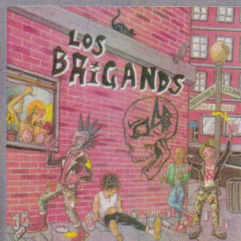
FATSKINS  
VIVA!  
7" EP

CCM-010



HARDKNOCKS  
BATTLE SCARRED  
LP + DIGIPAK

CCM-011



LOS BRIGANDS  
NOTHING'S CLEAN  
LP w/ CD

CCM-012



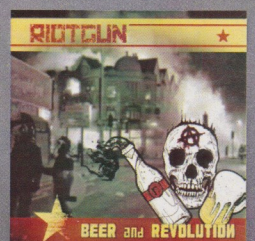
SPIDER CREW  
TOO OLD TO DIE YOUNG  
(DELUX) LP

CCM-013



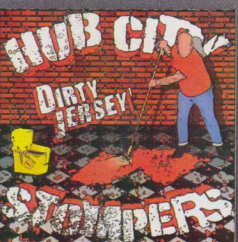
THE SUPPRESSORS  
SETTING IT STRAIGHT  
LP + DIGIPAK

CCM-014



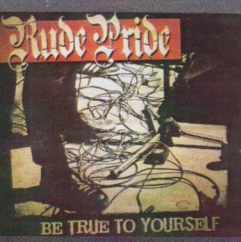
RIOTGUN  
BEER & REVOLUTION  
LP

CCM-015



HUB CITY STOMPERS  
DIRTY JERSEY  
(REMASTERED)  
LP + DIGIPAK

CCM-016



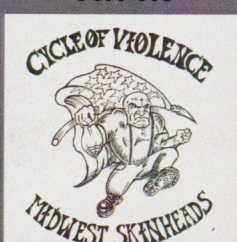
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BE TRUE TO YOURSELF  
(2nd PRESSING)  
BLUE VINYL

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**ISSUE I**



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- 2. THE HARDKNOCKS - TRUE TILL DEATH**
- 3. MAKE YOUR MARK - NEW RADIO**

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